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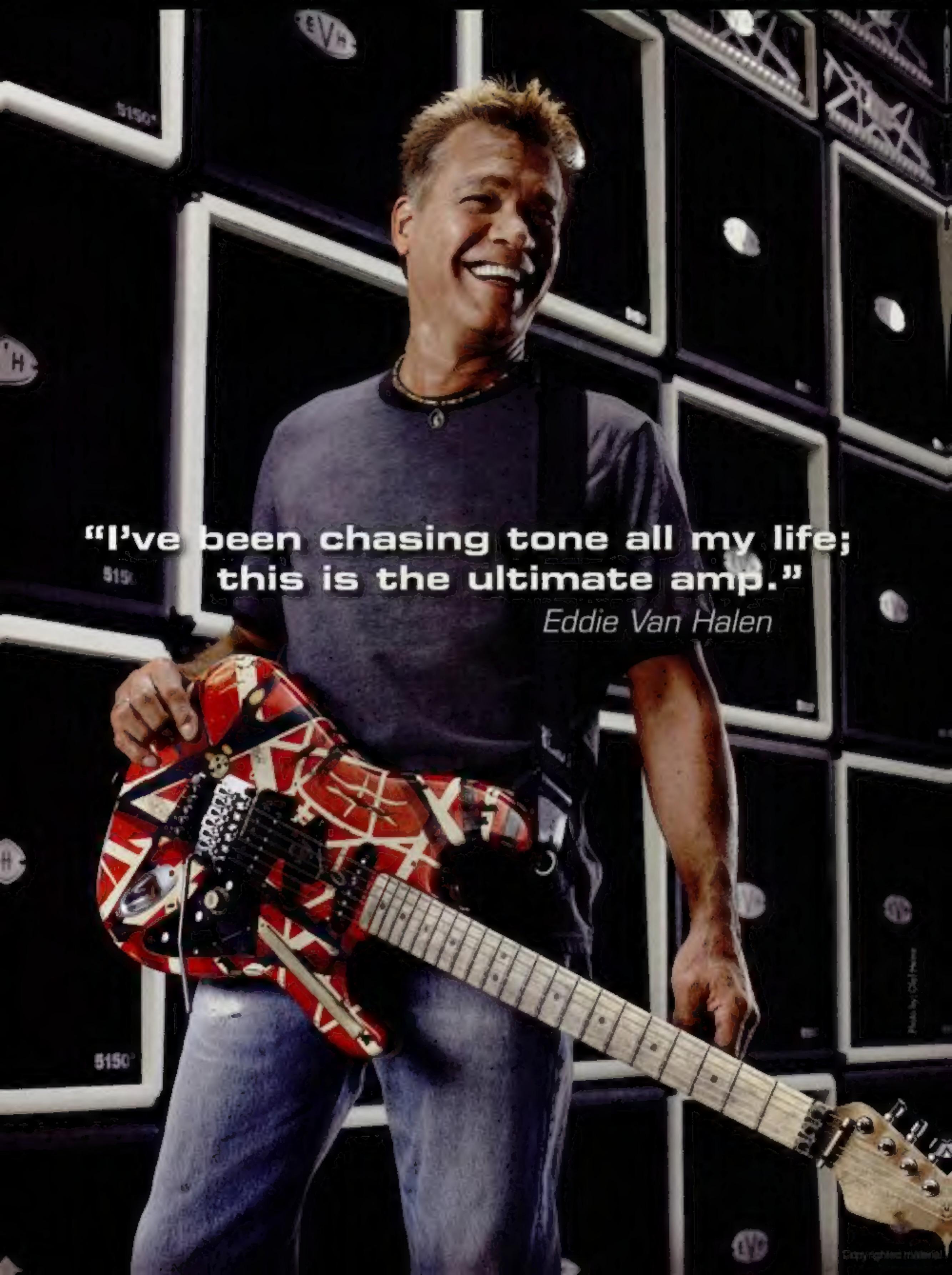
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This One



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A black and white photograph of Eddie Van Halen laughing heartily. He is wearing a dark t-shirt and jeans, and has a tattoo on his left arm. He is holding a red and white patterned guitar. The background consists of several guitar amplifiers, with the brand name 'EVH' visible on one of them.

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Cover photograph by TRAVIS SHINN

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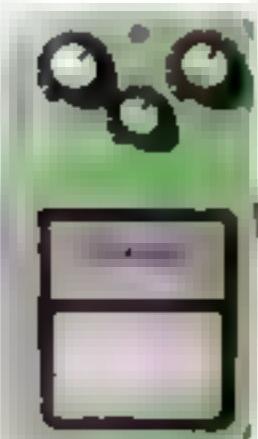
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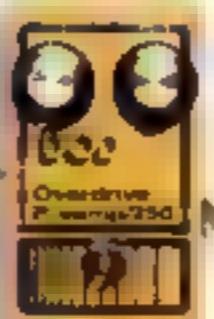
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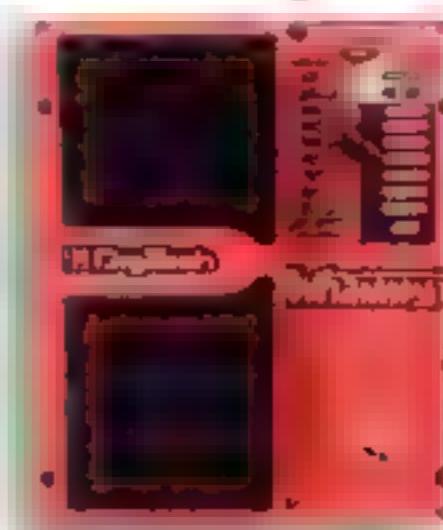
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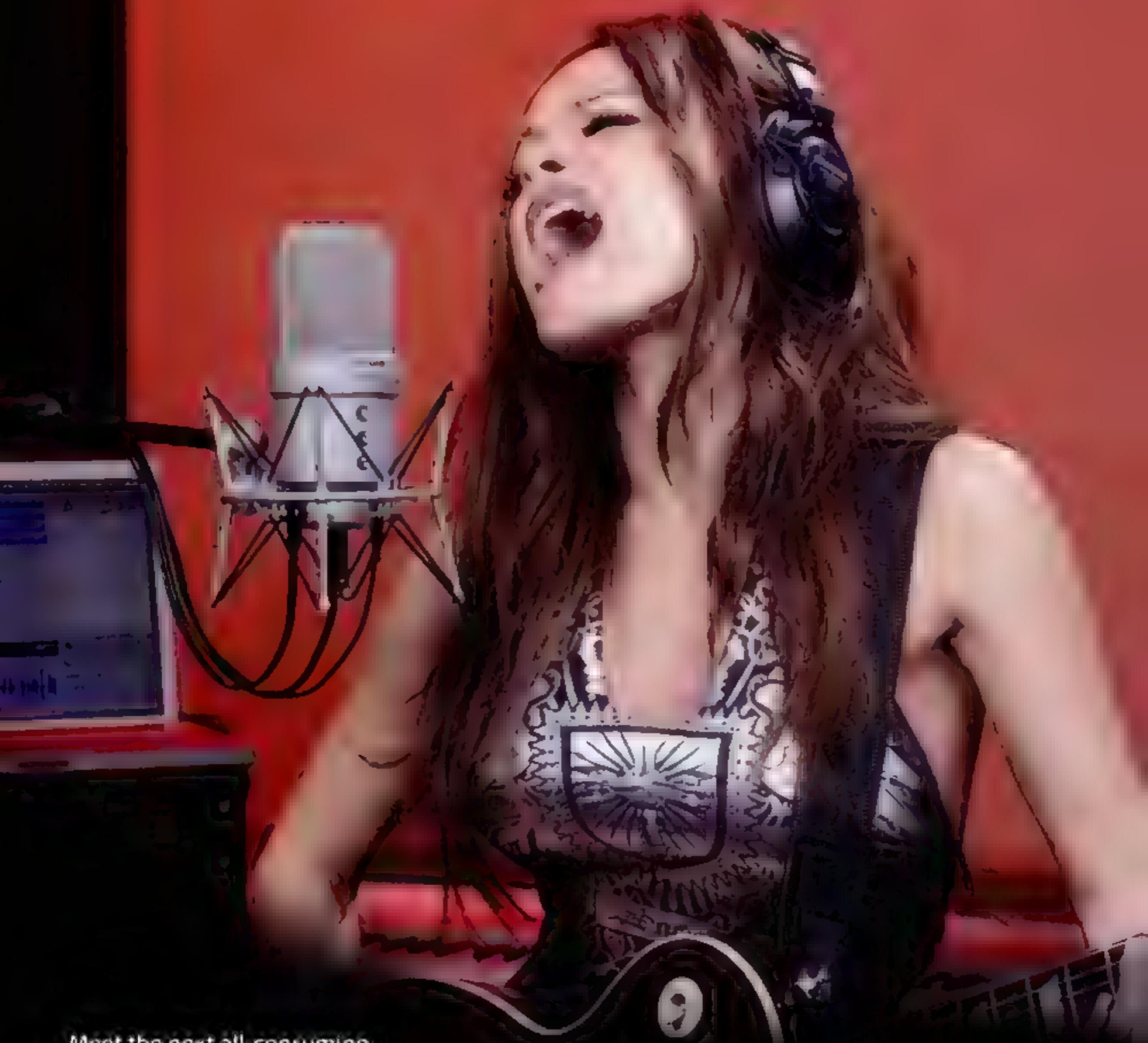
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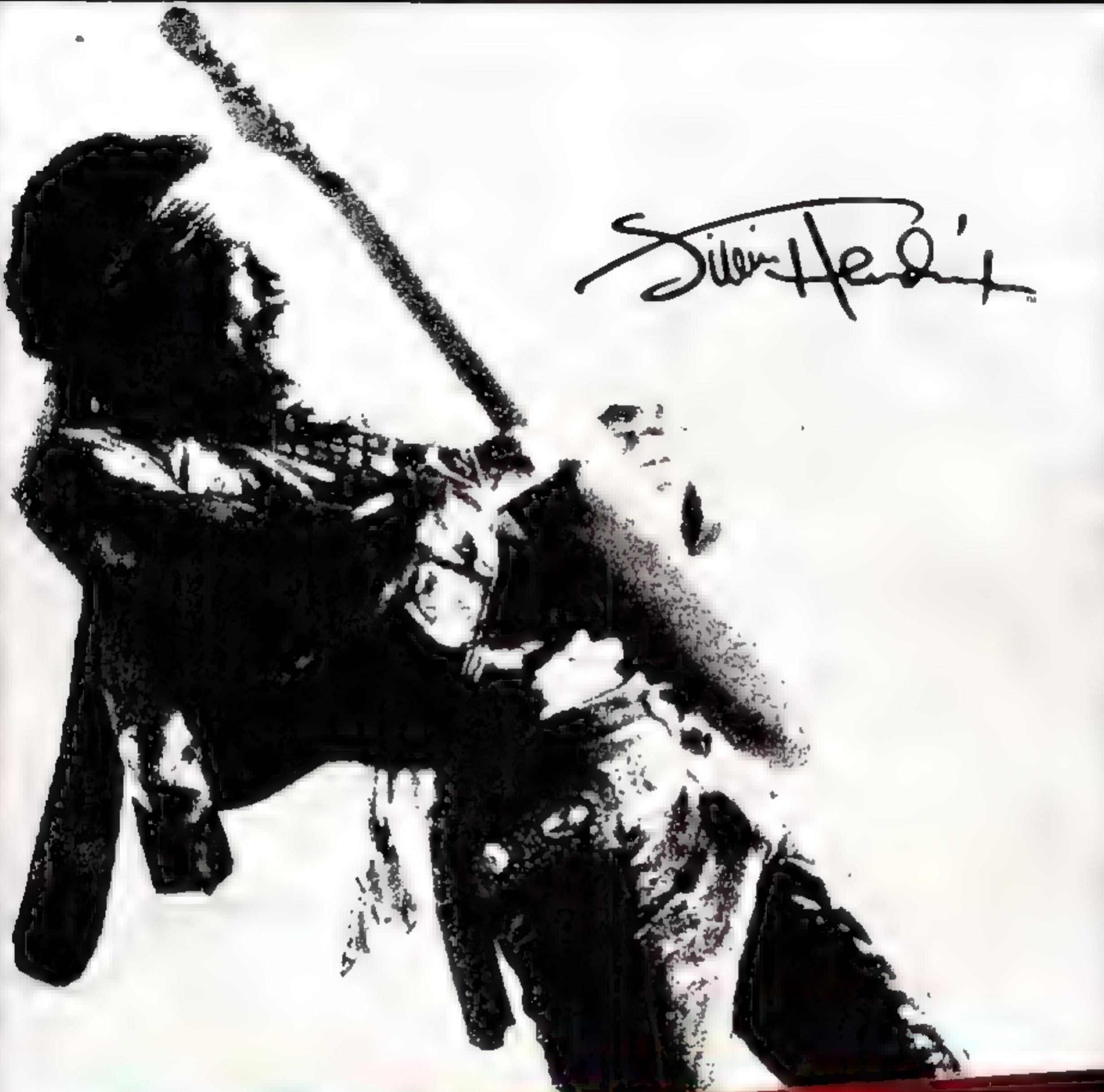
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A black and white photograph of Steve Vai playing a guitar. He is wearing a dark t-shirt and has his hair pulled back. His left hand is on the neck of the guitar, and his right hand is strumming the strings. The guitar has a pickguard and a headstock with tuning pegs.

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BUSINESS

PUBLISHER Greg Di Benedetto

www.guitarworld.com

AD DIRECTOR Robert Dye

644-723-8421, robert@guitarworld.com

ADVERTISING SALES Jason Port

644-723-8419, port@thornes-inc.com

ADVERTISING SALES Scott Belasco

644-723-8470, sbelasco@thornes-inc.com

ADVERTISING SALE Jeff Tyson

644-723-8421, jtyson@thornes-inc.com

AD COORDINATOR Dana Blumenthal

644-723-8464, dblumenthal@guitarworld.com

PRODUCTION

PRODUCTION DIRECTOR Richie Leesey

PRODUCTION COORDINATOR Janice Pudzak

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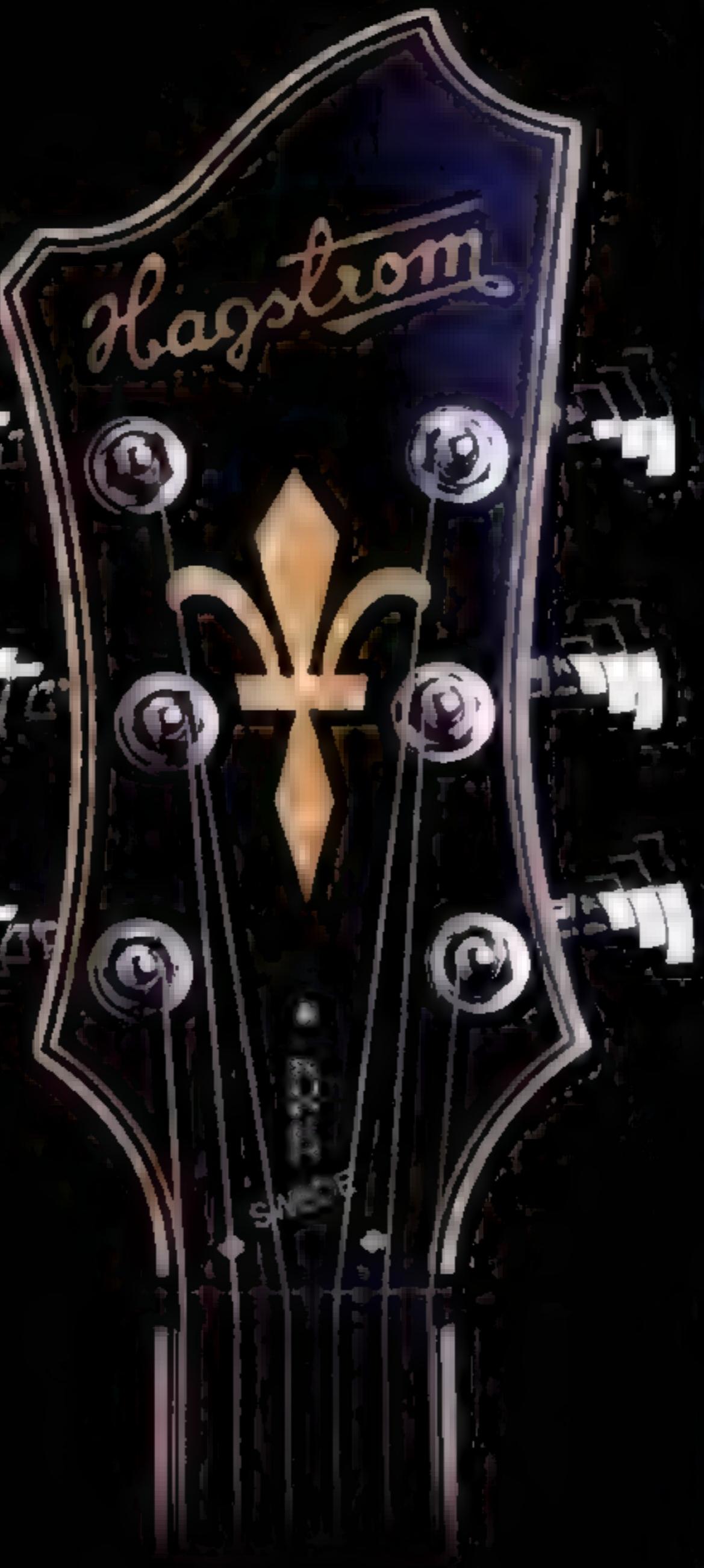
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THE WOODSHED

OCTOBER 2007

BACK TO THE FUTURE

THIS MONTH, *Guitar World* celebrates a pair of veteran guitarists who have been making history for more than two decades by playing music that looks to the future. Meanwhile, elsewhere in this issue, we profile a newcomer who is making a name by playing music that looks to the past. What's interesting is that all three seem to be headed toward the same destination.

The two men looking toward the future are, of course, Joe Satriani and Steve Vai. For as long as we can remember, Joe and Steve have pushed the very outer limits of the electric guitar. Like two astronomers pondering the infinite possibilities of the universe, they continue to search for the next unexplored chord progression, cosmic lick,

sound or melody that makes us either grin at its audacity or gasp at its originality.

It's hard to think of two other rock musicians that have retained their appetite for exploration and innovation as long as they have. It's a desire born of their belief that it's a musician's job to stay curious.

Moving from the future and into the past, it was my privilege to judge this year's King of the Blues contest, sponsored by the Guitar Center retail chain (see our story on page 53). For the decisive round, the talent was narrowed from more than 4,000 contestants to four finalists. As the contest's title suggests, the emphasis of this guitar showdown is on traditional music.

One common misconception about the blues is that it

offers little room for innovation or originality. The truth is, within its seemingly narrow confines is a world of room in which to run. Just ask guys like Jimmy Page, Angus Young and Johnny Winter.

While you're at it, ask this year's winner of the King of the Blues contest, Aaron Loesch, of Houston, Texas. Using an amplified acoustic guitar made from parts of old Silvertone and Stella castoffs, Loesch took an audience of 1,200 blues hounds on a guided tour that went from the deep Delta to the rings of Saturn. It was a performance by someone who, like Vai and Satriani, believes it's the job of a musician to explore, innovate and stay curious.

So there you have it, another typical issue of *Guitar World*: one that looks at the big picture, the small picture and everything in between—just as long as it has strings.

—BRAD TOLINSKI
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THE WHITE STUFF

It was great seeing Jack White on the cover of *Guitar World* again. I love his passion for the blues, rare guitars and what he and Meg are able to do as a two-piece band. Thank you for giving Jack the respect he deserves, as he is truly one of the great underrated guitarists of this generation.

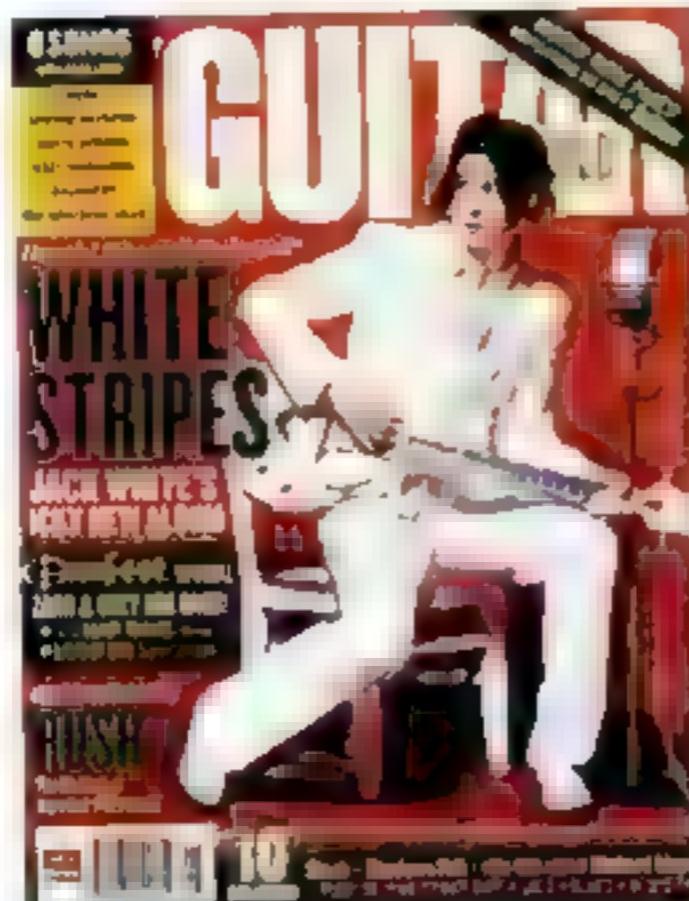
—Corey Decamp
via email

YOU DON'T KNOW JACK

I just finished reading the story about the Randy Rhoads documentary in the August issue, and I felt it was time to write a letter about the man who rarely gets invited to the party. It's not Randy and it's not Zakk, but Jake E. Lee. That issue had a transcription of Ozzy's "Bark at the Moon," and it reminded me of all those crazy hammer-ons and pull-offs Jake does in that song, as well as what he does with suspended chords and inversions. I hereby remove Jake E. Lee from the Bob Daisley and Lee Kerslake "Roswell" file and give the man his due. Will someone please tell the kids about Jake?

—Jonathan Bellin
Appleton, WI

I've been a reader of *Guitar World* for a while and have noticed you do many stories about Randy Rhoads and Zakk Wylde, which is certainly deserved (Rhoads especially). However, I rarely see anything about Ozzy's second studio guitarist, Jake E. Lee. He is one of the very few not to use a whammy bar, and can hold his own (I think) against Rhoads and Wylde. The two albums he recorded with Osbourne, *Bark at the Moon* and *The Ultimate Sin*, are among Ozzy's finest. Take nothing away from



THANK YOU
FOR GIVING
JACK WHITE
THE RESPECT
HE DESERVES.
HE IS ONE OF
THE GREAT
UNDERAPPRECIATED
GUITARISTS
OF THIS
GENERATION."



Rhoads and Wylde—they deserve the respect they get—but I'd still love to see more about Jake, Ozzy's "forgotten guitarist"—in your magazine.

—Brad Vannarsdall
via email

VIVA LA METAL

Just got the August issue and loved seeing the page on Gojira and the video interview on the CD-ROM. It was really nice to get into these two great guitar players' minds. Thank you!

—Corrisive MO
via guitarworld.com

CASINO ROYALE

I recently entered the Sgt. Pepper's Anniversary/1965 Epiphone Casino reissue contest on guitarworld.com and was totally blown away when a giant Epiphone box arrived on my doorstep last week! There are no words to describe what a beautiful, well-made guitar it is. I played it for four straight hours after I came home from work. I just couldn't put it down! It nails that awesome tone of John Lennon on the roof of Apple back in 1968. Thank you so much, *Guitar World* and Epiphone, this really made my year!

—Dean Tucholski
via email

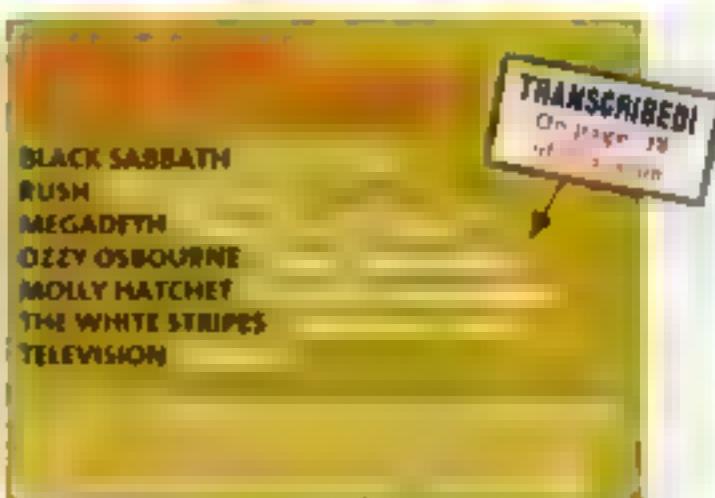
DEAR JOHN

I never really knew much about John5, but my friends were always talking about how great he was. After reading the Dear Guitar Hero interview in the August issue and watching the video of him playing "The Washing Away of Wrong" on your web site, I was amazed. This guy can shred amazingly, and he has a broad range of music. He has gained my full respect.

—nervousbreakdown22
via guitarworld.com/forums

John5 is a true talent—the guy can write and play all types of music. I was glad when he left Marilyn Manson's band because I truly believe he was being held back. I believe he has the ability on his own to be in the league of Vai, Satch, and Malmsteen. Hopefully soon he'll put out something to validate this statement.

—mikesr1963
via guitarworld.com/forums



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LET THERE BE ROCK

AC/DC performances and rarities coming to DVD

FOR THOSE ABOUT TO ROCK—hold your horses. If you can wait until October, AC/DC will have a brand-new two-disc DVD set of live video rarities for you to hang your head to.

The as-yet-unitled set will reportedly include one disc each for the group's Bon Scott and Brian Johnson eras. What's more, the material will feature only live performances, with no MTV-style videos in the offering.

Among the highlights are a rare black-and-white clip from March 1976 of AC/DC playing "School Days" and "T.N.T." at Albion High School in Australia, a clip of "Live Wire" from the band's first appearance on U.K. television, and a 1979 performance of "Highway to Hell" from a Netherlands program. The Brian Johnson material includes television performances of "Shot Down in Flames," "Let There Be Rock" and "You Shook Me All Night Long," and a clip from a 1991 Moscow show in which the band plays "Back in Black," "Whole Lotta Rosie" and "For Those About to Rock (We Salute You)."

Look for a new AC/DC studio album early next year. ♦



NEEDLE POINT

Nikki Sixx gets to the heart of his past drug addiction in his upcoming Heroin Diaries tell-all.

By JOE BOSSO

GOT A YEAR in your life you can't quite remember? It might be a good time to break open that public storage locker and see if any relics from your past can revive your memory. That's what happened when Nikki Sixx went rummaging for a piece of old equipment he kept in storage, only to discover, to his shock and amazement, the 1987 diary in which he had detailed his descent into heroin-induced hell.

"My gut reaction as I read it was, My God, how am I not dead?" marvels the Mötley Crüe bassist. With the assistance of music journalist Ian Gittins, Sixx assembled his chicken-scratch writings into a tome that he fittingly titled *The Heroin Diaries: A Year in the Life of a Shattered Rock Star*, which will be published by First MTV Books/Pocket Books in September.

To be sure, Sixx's vivid portrait of his altered-state existence is brutally graphic and bloody, offering heaping

doses of sex and drugs but little in the way of rock and roll. "I was barely functioning in those days," he admits. "Scoring drugs was my first priority; making music was a very distant second."

As something of a delayed intervention, Sixx invited bandmates, friends, girlfriends and managers of that era to add their comments, which run alongside Sixx's journal entries. "I told everybody, 'Don't hold back. Now's the time to say whatever you always wanted to say to me.' Reading their words, it's unbelievable that anybody stood by me. I was such a shitty person back then."

In this day of celebrity tell-alls, Sixx is adamant that *The Heroin Diaries* is a 100-percent-accurate, unvarnished account. "This is no *A Million Little Pieces*," he says, referring to James Frey's famously fraudulent memoir of drug and alcohol addiction. "I might go on Oprah to plug the book, but she won't have to make any apologies for me the next day. This is as real as it gets." ♦



BETCHA CAN'T PLAY THIS!

JOHN 5

"THIS IS A cool, sinewy tap-and-slide legato lick. It's based on a major-seven arpeggio shape that morphs slightly and moves across the strings and up the neck through different keys. To make things sound a little off-kilter and twisted, I alter the pattern slightly after the first two arpeggios and add some flat nines.

"I pick the first note of each arpeggio and hammer on, tap, slide or pull off its remain-

ing notes, using my middle finger to tap. The key is to make the legato articulations as loud and clear as possible by hammering and tapping firmly and pulling the string down slightly [toward the floor] when pulling off. With a little bit of practice, the tap-and-slides, which look like you're rubbing the string, should become fairly easy to perform, no more difficult than fret-hand legato slides." *

Figure 1 displays chord progressions for four songs: F#m7(1), G(maj7), E7(maj7b9), and G(maj9) in the top row; and F#m7, C7M9, Bm, and E7m in the bottom row. Each song includes a staff with note heads, a TAB staff, and a fretboard diagram with fingerings.



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PICK OF THE MONTH



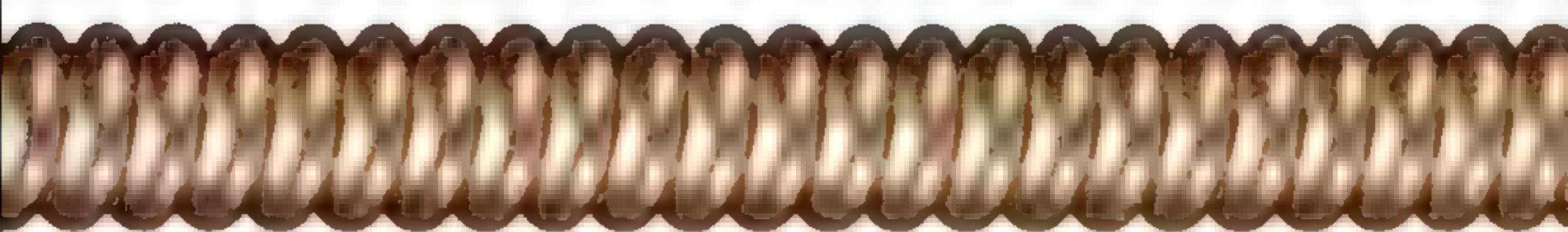
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SHAVO ODADJIAN

System of a Download

By JOE BOSSO

EVERYBODY THINKS I've gone underground," says System of a Down bassist Shavo Odadjan. "But since System of a Down have been on hiatus, I'm more like overground. With all of the projects I'm doing, people are going to get sick of me, and then I will have to go underground."

First up is Achozen, a new band Odadjan has formed with the RZA from the Wu-Tang Clan. According to the bassist, the group will revitalize what he sees as a static hip-hop scene. "Hip-hop is stale, just like rock and roll. So what I'm doing is building it back with sick beats and heavy industrial sounds. And the RZA—his lyrics are beyond intelligent. That's why we call the group Achozen: the five percent of the enlightened people on earth will get it first, and then everybody will join in once it's popular."

Odadjan has also partnered with Sway



from MTV for a digital artist community and online record label called urSession. "This is going to blow people's minds," he says. "You can post your music and videos, and even artwork too, whatever. But as opposed to MySpace, which doesn't pay royalties, we're allowing artists, through our advertising, to monetize off their creativity."

Odadjan stresses that the payment plan is still in the tinkering stage, but it'll go something like this: For every 1,000 clicks an artist receives, urSession will pay a \$5 royalty. Once an artist hits the 100,000 mark, urSession will net five percent of the total revenue. "Hey, we gotta make money too!" he says, laughing.

As for System of a Down, Odadjan admits that the band felt "completely spent" after their 2005-2006 tour to support the release of the double album *Mesmerize/Hypnotize*. "We'll be gone for three years, maybe more," he says. "We'll be back, though. And we'll be an even bigger force by that time." ■

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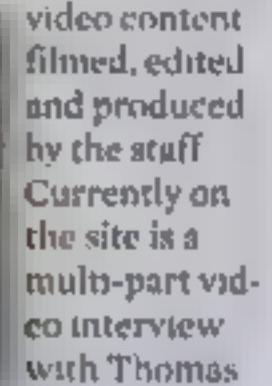
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EXCLUSIVE OUTTAKES from the 2008 Buyer's Guide photo shoot, featuring Beerfest costar Simona Fusco Stratten, MySpace queen ForBiddeN and Playboy Playmate Amanda Paige!

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And be sure to head over to **METALKULT.COM**, Guitar World's new black and extreme metal site featuring news, interviews, and exclusive video content filmed, edited and produced by the staff. Currently on the site is a multi-part video interview with Thomas



Gabriel Fischer and Martin Ain of Celtic Frost, exclusive concert footage of Watain, Emperor, and others, classic demos, up-to-the-minute extreme metal news, contests, community forums and more.

INQUIRER

Omar Rodriguez-Lopez of THE MARS VOLTA

By RANDY HARWARD

What inspired you to start playing guitar?

I wanted to be a piano player, but the piano didn't like me. My father played guitar, so I just started strumming on his. He's right handed and I'm left handed, so I had to play it upside down.

What was your first instrument?

I actually started out on bass. My father suggested it, because bass is the heartbeat of music, and once I learned how to play it, I could learn to play anything else. Around 13 or 14, I got bored with the bass, and my friend gave me some cheap ugly, red guitar. I tried to flip the strings around, but it would never tune.

What was the first song you learned?

It was a Misfits song, Paul [Minoyos], who's in the band now. Introduced me to the concept of learning other people's songs. He and I started playing together around the age of 12 and had started our own group. At the time, I was writing my own songs but didn't realize they were mine. I thought because I heard them in my head that they were pieces of music that already existed.

Do you recall your first gig?

I had just turned 13. It was with Paul and some punk rock band we had started. We played at somebody's house during the day. Our set was half

originals and have covers we'd learned from other punk rock bands.

What's your favorite onstage moment?

Oh, are you kidding? Tons of 'em, though I can't think of even one right now. I can just remember the feeling of wanting the goddamn thing to end.

What's your favorite piece of equipment?

My four Echoplexes. Anything that can distort what I'm doing.

Do you have any advice for young players? Follow whatever feels right for you. Don't listen to anyone who tells you different.



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• Interview by BRAD ANGLE



"We were doing the set with the 'Wolf Is Loose' section first, but Brent blew his voice out and he didn't want to start out screaming right away with 'Wolf,' so we switched it around."

"Right at the end of 'Wolf Is Loose,' I hit sample 12, which is the beginning drum tracks for 'Crystal Skull.' We just count the beats so we know exactly when to start the song. The sample's nice because it gives us a second to tune up or grab a quick drink."

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"At the beginning of 'March of the Fire Ants,' there's a short pause during which I walk up to the crowd and hold my guitar in the air or something rock star-ish like that. [laughs] I click on the noise gate so I don't have to turn my distortion off."

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IRON TUSK
MARCH OF THE...
CIRCLE OF...
AQUA DEMENTIA

SLEEPING GIANT

THE WOLF IS LOOSE
VITAL VIAL
CAPILLARIAN CREST
I AM AHAB
SIBERIAN DIVINE
BLADE CATCHER
COLONY OF...
MEBALODON
BLOOD IN THUNDER

"A set's gotta be like a well-done mix tape. This is our slayer set, we used it when we were opening for them. We come out swinging hard and heavy with 'Iron Tusk' going right into 'March of the Fire Ants.' The two of these songs are almost like one song because they blend right together."

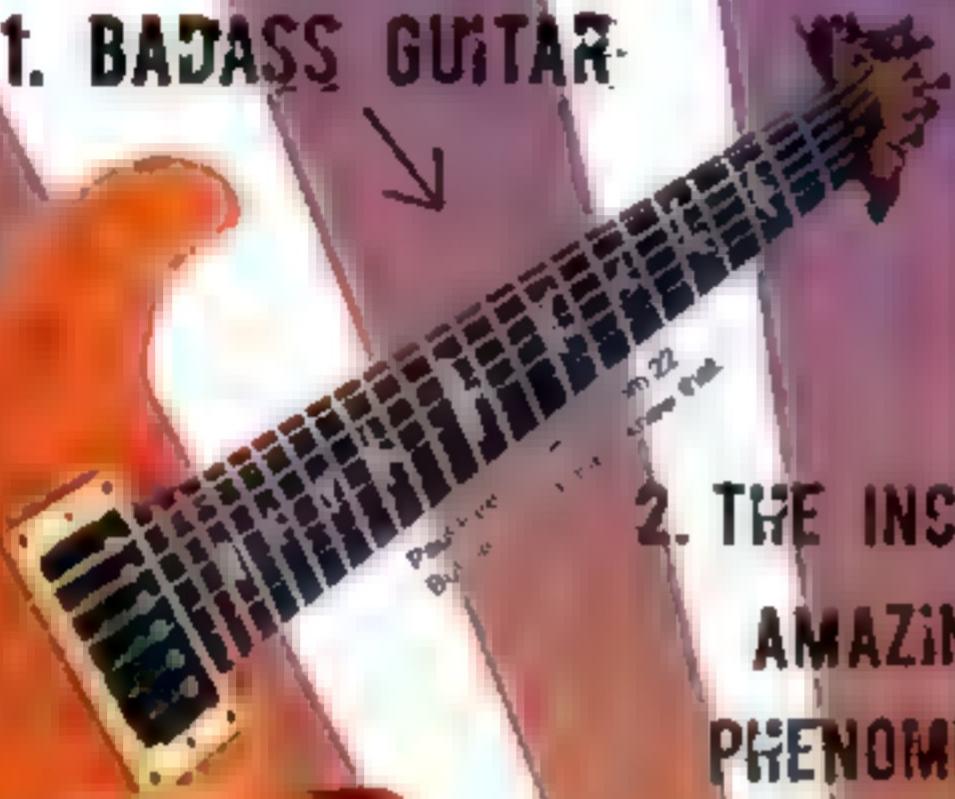
"We never played this song live before we recorded it. When we were on tour with Converge, we practiced it at soundcheck until we got it down. We still soundcheck to it, but now we play it perfectly."

MANZETTE REVERB

"In the late Eighties, I used a Chandler Tube Drive, which had a 12AX7 in it. It was a superb pedal, but they're pretty old and hard to travel with, so I had to find a replacement. The Tube King has almost the same sound, just not quite as much bass end."

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TUNE-UPS ♫ dear guitar hero!

JADE PUGET AFI

His band spent 40 days on the TRL countdown and has its own cult of baking-obsessed fans. But what *Guitar World* readers really want to know is...

It seems that guitar chops are making their way into emo and punk songs. What are your feelings about this trend?

—Trevor Linquist

I've always thought that the modern emo sound had a lot of guitar riffs in it. During the verses, one guy plays a complicated riff while the other guy plays a riff that complements it. I think that's the way it's always been. But being a guitar player, I have no problem with guitar chops being part of any kind of music. The more guitar chops, the merrier.

* * * * *

How did you juggle getting a degree at UC Berkeley and keeping your guitar skills sharp?

—Hunter King

Well, I cut a lot of classes and played my guitar instead. [laughs] Actually, there was a lot of downtime in college. And my roommate for my first year in college was Nick 13 from Tiger Army, so we sat around and played guitar quite a bit.

* * * * *

AFI's latest album, *Miss Murder*, seems to be heavier than *Sing the Sorrow* and your other albums. What inspired this change?

—Connor Salvatore

There are some heavy moments on *Miss Murder*, but I wouldn't say it's "heavier." I think the change comes from the fact that there were a few years in between albums. Three years down the road you're a different person, guitar player and songwriter. We were into new things by the time we made *Miss Murder*, so naturally the album was going to sound different.

* * * * *

What do you consider to be the biggest guitar clichés in punk rock?

—Jared Woughton

Punk has never been much for guitar clichés because it was never really guitar-heavy music. At least that was true of the kind of punk I started listening to in the Eighties. Certain bands, like Bad Brains, soloed and did it well, but for the most part punk was an equality thing, where each instrument was given equal prominence and no one player tried to



**THESE GIRLS
WOULD RING
MY DOORBELL
AND RUN
AWAY. ONE
USED
TO LEAVE
CAKES ON MY
DOORSTEP.**

stand out. Back then there were no real guitar clichés in punk, which was one of the things that drew me to it.

* * * * *

Not only do you guys totally rock but you also look like rock stars. For a young musician trying to break into the business, how important is the "right" look?

—Tony Keay

Unfortunately, it seems pretty important these days. A lot of emphasis is placed on image, sometimes over the quality of the music. There's nothing wrong with having an image, looking a certain way and standing out, but ultimately, the music is what matters.

* * * * *

I'm a 13-year-old guitarist who totally respects you guys. I'm sick of playing crummy guitars, and I'm wondering if you could you recommend a good guitar for someone who can't spend much money and wants a sound similar to yours.

—Devin Lasher

I guess it depends on your conception of "much money." [laughs] It really depends on how much money you're

willing to spend, but if you want an inexpensive guitar that is still made well, two good places to start are with an Epiphone or a Fender Strat. They're both pretty inexpensive and very solid.

* * * * *

What music inspires you that would surprise people?

—Matthew Otel

I've been inspired by a lot of classical music. I grew up listening to it because my mom is a classical pianist. I'm also a blues fan. In the Eighties I was a total punk rocker, but when it came to guitar I was all about the blues. I would put on B.B. King tapes and play to those for hours. And when the Robert Johnson box set came out [in 1990], for weeks it was the only thing I listened to.

* * * * *

AFI have notoriously devoted fans. [This includes the *Despair Faction*, a group of AFI fans who do everything from attending soundchecks to baking homemade goods for the band.] What's the strangest encounter you've ever had with a fan?

—Chelsea Paver

Luckily, our fans are pretty cool. We don't get too many psychos. Although people found out where my last house was, and I got a lot of fans ringing my doorbell and running away. I used to stand on my balcony and watch these girls creeping up and whispering to each other. They would ring my doorbell and run away. They had no idea I was watching the whole time. One girl used to leave cakes on my doorstep.

* * * * *

What is your live setup?

—Christopher M. Schutte

Usually I play Les Paul Studios onstage. When I first started touring with AFI, I played a Standard, and it weighed, like, five thousand pounds. So I started using Studios because they have enough wood to sound good, but they're not so heavy that they'll break your neck. Live, I use a modified Marshall "Plexi" for my dirty sound and a Roland for my clean sound. Bob Bradshaw did my guitar rig. I have a bunch of effect pedals, a rackmounted delay and filter. ■

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JAZZ CON FUSION

Three new retrospectives mix up the best from two jazz-rock masters.

By TED DROZDOWSKI

JOHN McLAUGHLIN

The Essential John McLaughlin
COLUMBIA/LEGACY

JACO PASTORIUS

The Essential Jaco Pastorius
EPIC/LEGACY

TRIO OF DOOM

Trio of Doom
COLUMBIA/LEGACY

THE STRING KINGS of the early Seventies jazz-rock jungle—when fusion was beginning to roar—were John McLaughlin and Jaco Pastorius. They were absolute monsters of guitar and bass, respectively, whose speed, technique, tone, compositional chops and, in McLaughlin's case, sheer volume have rarely been equaled in the past 35 years. The proof is in three new retrospectives that examine their work apart and together.

McLaughlin and Pastorius shared the stage and studio only once, in the Jaco-dubbed *Trio of Doom* with drum wizard Tony Williams. The “lost” recordings of their union, now “found,” have been fusion’s Holy Grail. Unfortunately, these five studio tracks and 25-minute concert at 1979’s famed Havana Jam don’t measure up to the Trio’s portentous name. Pastorius, who had psychological and substance troubles that contributed to his death at 35 in 1987, was off, straying from tunes’ tonal centers and wandering between flashes of brilliance. The Trio never gelled, although McLaughlin and Williams do ignite unison fireworks on the live “Are You the One, Are You the One?”

Dragster-speed harmonized unison lines have long been a trademark of McLaughlin’s compositions, and he’s breathing nitro by the midpoint of his *Essential* double-disc set. You can hear the birth of shred in his tracks with his groundbreaking Mahavishnu Orchestra, where McLaughlin runs dirty sprints along his Gibson’s twin necks, his tone raw and sweet, his diction truly impeccable. That’s even more the case on “India,” a song from his acoustic Indian music group, Shakti, where he performs on a custom Gibson acoustic guitar that has seven drone strings and a scalloped fretboard to enhance vibrato and Eastern tonalities.

The set provides an earful of McLaughlin’s straight post-bop jazz licks in a 1964 performance with the Graham Bond Organization, where he played alongside Ginger Baker and Jack Bruce two years before they formed Cream. There’s also his monumental 1972 duet with Carlos Santana on tenor sax giant John Coltrane’s “A Love Supreme” and more tunes that lead to 2006, when McLaughlin, an éminence grise of his instrument at 65, lorded over the jazz-rock-Indian “Wayne’s Way,” a tribute to horn man Wayne Shorter.

One of Pastorius’ hallmarks was his trumpetlike tone, so honey rich and fluid, so deliciously melodic and downright funky that it assured the future of fretless bass in both jazz and pop. Pastorius is profiled as leader, band member

and accompanist in his *Essential* set’s 27 numbers. They include Weather Report’s 1977 hit “Birdland,” hard bop like Charlie Parker’s “Donna Lee,” Pat Metheny’s classic “Bright Sized Life,” big-band tracks and songs he recorded with Joni Mitchell.

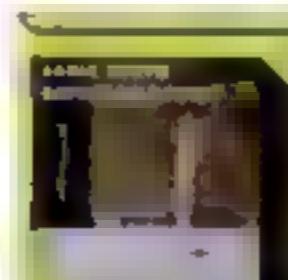
What’s consistent across the panorama of Pastorius’ music is the sheer beauty he squeezed from his bass, plucking close to the bridge to create grumbling natural distortion on his Weather Report showcase “Punk Jazz,” building melodies from harmonic overtones on the solo “Portrait of Tracy” and creating clouds of multiple overdubbed basses to float Mitchell’s wistful “Hejira” lyrics. Pastorius called himself “the world’s greatest bass player” and, too briefly, lived up to that boast. ♦



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Daydream Nation Deluxe Edition
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On 1988’s *Daydream Nation*, Sonic Youth’s seventh album, guitarists Thurston Moore and Lee Ranaldo tempered their previous no-wave noise experiments with more traditional song structures. The result is one of the best alternative guitar rock albums of all time. On this remastered release, which also features a second disc of unreleased live tracks and covers, songs like “Cross the Breeze,” “Teen Age Riot” and “Eric’s Trip” illustrate the guitarists’ prodigious command of interlaced, melodic riffing.

“...further excursions and detuned guitar involvement.” —Brad Angle



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dioses of lead guitar
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DOYLE BRAMHALL

Is It News
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veteran Austin
drummer/singer/
songwriter, has
teamed up with
guitarists Jimmie
Vaughn, Danny
Freeman and Doyle
Bramhall II and cre-
ated what is poten-
tially a roots guitar
classic. Electric axes
rumble, roar and
ring, from the open-
ing thunder and
tremolo of the “Bo
Diddley”-inspired
“Lost in the Congo”
to “Little Star (The
Moon is Shining),”
which closes the
disc with Vaughan’s
sweet serenading
Stratocaster. But the
most affecting
track is “That Day,”
a tribute to Bram-
hall’s friend and
former collaborator
Stevie Ray Vaughan
that features his
own fragile acoustic
playing and quaver-
ing voice.

—Ted Drozdowski



HORSE THE BAND

A Natural Death
“...the most coherent
of this California
group’s three releases,
but it’s still far
from easy listening.
Incorporating math-
ematical flourishes
and such esoteric
lyrics as ‘Vigilante
Mind’ and ‘Gated
Effects.’ Between the rock-
ing rhythms and
strange loops and
blues, however,
structure and coher-
ency is mysteriously
discreet. And while keyboardist
Erik Grindstaff is
the main attrac-
tion here, guitarist
David Iannelli comple-
ments the claim
with examples
of virtuoso skills and
singular roles as the
harmonica and piano
posturing as the
final level of Super
Metallic Bass...” —John McEntee



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BEHEMOTH

Ankle's Away

By JON WIEDERHORN
Photos by JIMMY HUBBARD

SINCE THEIR 1993 debut EP, *And the Forests Dream Eternally*, Polish black metal act Behemoth have strived to explore different facets of paganism and demonology with each release, expanding their knowledge of the occult as they've progressed. Frontman Nergal has taken a similar approach with his guitar work, evolving from a generic black metal riffer into a gifted and unconventional player.

"For every record, I want to use some new arpeggio, riff or trick that I've never done in my life," he says. "Even if it's a small progression, I want to keep moving forward."

The group's new album, *The Apostasy* (Century Media), reflects

Nergal's desire for Behemoth to, like a fine Bordeaux, improve with age. While 2004's blazing *Demigod* was rhythmically diverse and full of dynamics, *The Apostasy* reveals greater attention to detail and is painstakingly constructed so each passage flows smoothly to the next.

"This one was twice the effort of *Demigod*," says Nergal. "We were very anal. Some of the stuff I played 50 times until I got the right results. We wanted to make something that was really epic and would surprise people."

The band's deft use of ominous samples, trumpets and acoustic segments contributes to the shock factor, lending sophistication and sonic purity to the songs without diminishing their brutality. Nergal knew it wouldn't be easy to capture the



**THIS ONE
WAS TWICE
THE EFFORT
OF DEMIGOD.
WE WERE
VERY ANAL!**



combination of complex and ominous sounds he was after, so he gave the band extra time to master the material. But before Behemoth started rehearsing, drummer Inferno injured his ankle, and the sessions were delayed for several uneasy months.

"Initially, I planned for the sessions to be very relaxing, but they were the most anxious ever," Nergal says, laughing. "I was in there 10 to 15 hours a day for three months with no break. I nearly had a breakdown. But maybe that's what it had to be. Otherwise it wouldn't have come out so well." ■

Specs

GUITARS ESP Michael Amott Ninja

AMP Bogner Uberschall

EFFECTS Boss Digital Delay and DS-2 Super Shifter, DigiTech Whammy Pedal

DRUMS Mapex

SHRAPNEL LABEL GROUP NEW RELEASES



1. CHRIS DUARTE BLUE VELOCITY SH 2057

"Blue Velocity," is a record which truly showcases many sides of this brilliant artist in the context of high energy blues-rock with moments that bring to mind legendary artists as diverse as Stevie Ray Vaughan, Jimi Hendrix and Eric Johnson. Duarte has made the kind of guitar-driven blues music that fans have been waiting for.

2. FREEWAY JAM TO BACK AND BACK TC 4857

Freeway Jam To Back And Back features some of the greatest names in progressive jazz/fusion, blues, and rock guitar, each paying tribute to rock guitar icon Jeff Beck and includes performances by Steve Morse, John Scofield, Eric Johnson, Adam Rogers, Jeff Richman, Mike Stern, Warren Haynes, Chris Duarte, Greg Howe and Walter Trout.

3. MARCO RIZZO THE ULTIMATE CHALLENGE SH 1191

Marc Rizzo proves again on "The Ultimate Challenge" why he is considered by many to be one of the greatest guitarists in modern metal. As young guitars of this skill and intensity are in short supply, Rizzo, armed with an arsenal of staggering guitar chops, has started a huge groundswell within the guitar community that is growing bigger every day.

4. GREAT WHITE BACK TO THE BAYSHORE SH 1192

Great White consists of nearly all-original members, Jack Russell, Mark Kendall, Michael Landre, Eddie Dorazio and Sean McNabb. The guitar and vocal team of Jack Russell and Mark Kendall is stronger than ever on this impressive new CD, exhibiting a unique synergy, not unlike Plant/Page, Tyler/Perry or Jaggar/Richards.

5. TIMELORD REGENERATION SH 1193

Timelord's "Regeneration" features the twin-guitar speed-metal attack of guitarists Matt Ash and Aaron Richard, intelligent compositions, soaring vocal melodies, intricate multi-light dynamics, blistering harmony leads and a melodic rhythmic section are the core elements of Timelord's commanding sound result. Recommended for fans of high quality progressive metal artists such as Symphony X and River X.

6. PAUL GILBERT GUITARS ON MY TIME SH 1187

This is the first all-instrumental CD by guitarist Paul Gilbert, who impressed guitar fans on the 2002 CD tour, holding firm to his status as one of the greatest players in the industry. Perfectly timed to meet the demands of his loyal fan base, this release shows more than satisfy the legion of young players who are just now discovering the origins of high performance shred guitar of which Paul Gilbert is one of the true innovators.

7. MARTY FRIEDMAN MAGNETIC SH 1189

Marty Friedman began his career as a thrash metal recording artist and later played tours with guitar veterans James Hetfield to form several progressive metal pleasure, "Canniblivity." Amongst worldwide acclaim as a guitar virtuoso, Marty came to the attention of Megadeth who were looking for a guitarist and the rest is history. "LOUDSPEAKER" is exactly the kind of record that Friedman fans have been waiting for.

8. STEVE KHAN
BORROWED TIME TC 4856 Steve Khan's new CD, "Borrowed Time", picks up right where his 2006 award-winning release, "The Green Field" left off.

9. STEVE KHAN
BORROWED TIME TC 4856

Steve Khan's new CD, "Borrowed Time", picks up right where his 2006 award-winning release, "The Green Field" left off. Once again, Khan is joined by the master mind of John Patitucci, Jack DeJohnette, and Marcela Bonino exploring compositions by Thelonious Monk, Ornette Coleman, McCoy Tyner, and a most moving version of "You're My Girl" which was written by Steve's late father, Sammy Kahn. There are also two Khan originals, including the very happy "I'll Forget," a 13-minute

psychotic journey.

10. ERIC GALES THE PSYCHOTIC EXPERIMENT SH 2058

Steve Khan's new CD, "Borrowed Time", picks up right where his 2006 award-winning release, "The Green Field" left off. Once again, Khan is joined by the master mind of John Patitucci, Jack DeJohnette, and Marcela Bonino exploring compositions by Thelonious Monk, Ornette Coleman, McCoy Tyner, and a most moving version of "You're My Girl" which was written by Steve's late father, Sammy Kahn. There are also two Khan originals, including the very happy "I'll Forget," a 13-minute

psychotic journey.

11. GREG HOWE "CONVERSATION WITH YOURSELF" SH 1188

This CD impressively summarizes this brilliant guitarist's instrumental work over an 8 album, 15 year span. Assisted chronologically, the CD takes the listener on a musical journey through time and spotlights Howe's ever widening technical and harmonic development that has progressed to such a high standard. That has led many to believe that Howe is in a class all his own.

12. SCOTT HENDERSON "SCOTT HENDERSON COLLECTION" TC 4854

Guitar fans have enjoyed hearing Scott's work with Jean-Luc Ponty, Chick Corea, Joe Zawinul and power fusion like "Henderson, Smith and Weston" with Steve Smith and Victor Wooten. In addition, Scott has channeled out an incredible body of work stemming from his other career as founding member of Tribal Tech and as a solo artist, both of which he has heard exclusively to support. This material is culled from some of Scott's best performances recorded throughout his long, successful career and offers guitar fans a peak learning experience.

13. ERIC GALE

Last year Eric released the critically acclaimed CD "Crystal Visions" for Steve Rorem and set the stage for perhaps his best record yet, "The Psychotic

Underground." As both an African-American, left-handed guitarist of extraordinary ability and an expressive vocalist, it is natural for people to compare Eric to Hendrix but Eric has developed a unique hybrid blues/rock sound that also draws upon influences as diverse as Albert King and Eric Johnson. "The Psychotic Underground" takes the next logical step in Eric's career, further establishing him as one of the true musical talents of his generation.

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BAD BRAINS

Licensed to Build

By RICHARD BIENSTOCK

IT'S BEEN MORE than a decade since hardcore-punk Rasta legends the Bad Brains released *God of Love*, their most recent album of new studio material. And while they have continued to tour (both with and without their original singer, H.R.) over the years, it seemed unlikely that fans would hear any new music from the band.

Leave it to perhaps the Bad Brains' biggest and most vocal fan to change all that. Two years ago, says guitarist Dr. Know, an old friend, the Beastie Boys' Adam Yauch, "called us up and

said, 'I've got my studio together, let's make a record.' " The result of their collaboration is the new *Build a Nation* (Megaforce), which was produced by Yauch at his own Oscilloscope Studios in downtown Manhattan and features the classic Bad Brains lineup of H.R., Dr. Know, bassist Darryl Jenifer and drummer Earl Hudson.

The album is a collection of short, sharp and often speedy hardcore punk tunes interspersed with a handful of straight reggae workouts, and it intentionally evokes classic Brains

efforts like their 1982 self-titled debut and 1983's *Rock for Light*. "We wanted to go back to our roots," says Dr. Know, "and play the raw rock and the raw dub. There's not a lot of soloing or overdubs. We were just like, 'Here we are, plug in, let's go!'"

Though Dr. Know's trebly, cutting riffs and the rhythm section's gravelly rumble are firmly in place on *Build a Nation*, the guitarist says that it's not the sound but rather the message that is key to the band's music. "We've always been about trying to heal the nation through universal peace," he says. "Musically, we can flip different styles, go heavy or soft, fast or slow, but the glue is always the word."

The Bad Brains are currently out on the road in support of *Build a Nation*, though, much as is the case with their recorded output these days, fans should no longer expect anything more than sporadic live appearances from the band. "As individuals, we have other ambitions, other existences," says Dr. Know. "What are we supposed to do, just tour and record our whole lives? I don't think so."

"But," he adds, "When the Father tells us it's time to get together, we go, 'All right, let's do this!'"

INSTRUMENTS

GUITARS ESP Custom; Johann Gustavsson Bluesmaster Custom six-string

AMP (studio) Mesa/Boogie Triple Rectifier; (live) Carol-Ann OD100

EFFECTS (studio/live) Electro-Voice



(from left) Hudson, Jenifer, H.R. and Dr. Know



JULIEN KASPER BAND

ALBUM *The New Imperial*

THE SOUND Virtuosic, jazzy blues rock guitar

HISTORY Berklee College of Music Instructor Julien Kasper is a seasoned guitarist who's gigged with many bluesmen, including Pat Ramsey and Mighty Sam McClain.

On his sophomore album, *The New Imperial*, Kasper and his cohorts, drummer Zac Caith and bassist Blend Dhami, gracefully cycle through rock, jazz and blues, while always allowing their pieces to maintain a strong melodic center.

TALKBOX "Soul, groove, melody, tone and the element of surprise are my priorities as a composer and an improviser," says Kasper. "As a guitarist I am coming equally from the schools of rock, jazz and blues."



INBRED

ALBUM *Inbred*

THE SOUND American Alternative rock

HISTORY Philadelphia's Inbred met, appropriately, "on a farm in PA," says bassist Matt Janaitis. Since then, he says, the band has caught the attention of "Volcom Entertainment, Hosho, Ibanez and Tama." Inbred's

an energetic batch of straight-up American alt-rock.

TALKBOX "We've been a band for 13 years," says Janaitis, "but Inbred's bio is short and simple: we're a three-piece rock band."

INTRODUCING

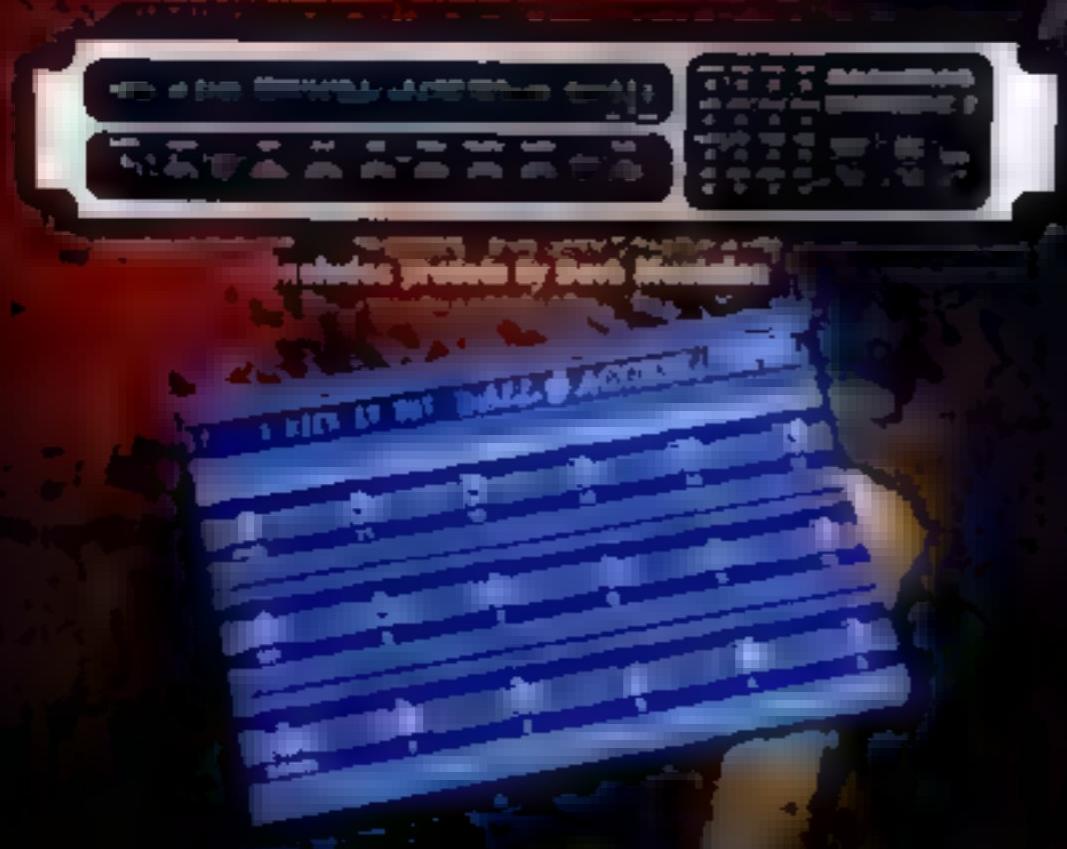
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Kong Hee

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Andy Summers onstage
with the Police in
Amsterdam, in 1980

GHOSTS IN THE MACHINE

For Andy Summers, everything old is new again as the Police reunite and Fender releases a limited-edition replica of the Telecaster he rode to stardom.

By ALAN DI PERNA

EVERY LIFE CONTAINS some déjà vu moments, but Andy Summers seems to be having more than his share recently. For the first time in more than 20 years, he's back onstage with the Police, playing hits like "Roxanne," "Message in a Bottle" and "Every Breath You Take"—songs that defined the sound of pop music and culture in the Eighties and made major rock stars of him and his band mates, bassist Sting and drummer Stewart Copeland.

The Police reunion tour has become one of the season's hottest concert tickets, and every night onstage, Summers has been recreating the band's classic repertoire on one of his new, limited-edition Andy Summers Tribute Telecasters. Lovingly crafted by the Fender Custom Shop, each instrument is an exact replica of the road-worn, heavily customized, circa 1961 Telecaster that the guitarist rode to fame during his years with the Police.

"It's been a very strange life experience," says Summers, "because this guitar was obviously a major part of my life. It became an iconic guitar, very emblematic of my career success. And suddenly it's like it had babies and there's all these other ones."

He recalls the odd sensation of receiving the first replica at his studio in Venice, California. "My original guitar was back home. But I opened the case, and there it was again! It was kind of freaky to see this thing exactly reproduced—every nick, dent and scratch on the guitar. It was like a map of the world from the 16th century—really beaten up. But they nailed it exactly. I

don't quite know how. I put the Tribute model next to the original, and they're exactly the same."

The painstaking reproduction process was spearheaded by Fender Custom Shop Master Builder Dennis Galuszka. The project got started early in 2006, before anyone, including Summers, even knew there was going to be a Police reunion. "Originally, it was going to be a small, 100-piece run," Galuszka says, "and I was going to make all 100 personally. Fender Marketing said, 'Take a year to do it. Take your time.' Then the Police announced their reunion tour and the number jumped to 250, and I had to include the rest of the master builders here at the Custom Shop. Now we're each doing a small portion of them, so we can take our time. We have eight master builders doing five to 10 a month."

Summers acquired the original guitar in 1970 during a down-and-out period in Los Angeles. He'd had some success in the late Sixties with art rockers Soft Machine and Eric Burdon's hippie-era band the New Animals, but by 1970, Summers was struggling to get by in L.A., giving guitar lessons while studying classical guitar at Cal State Northridge. He didn't even own an electric guitar. Then, one day, a student offered to sell him a beat-up, heavily modified Tele for \$200 dollars.

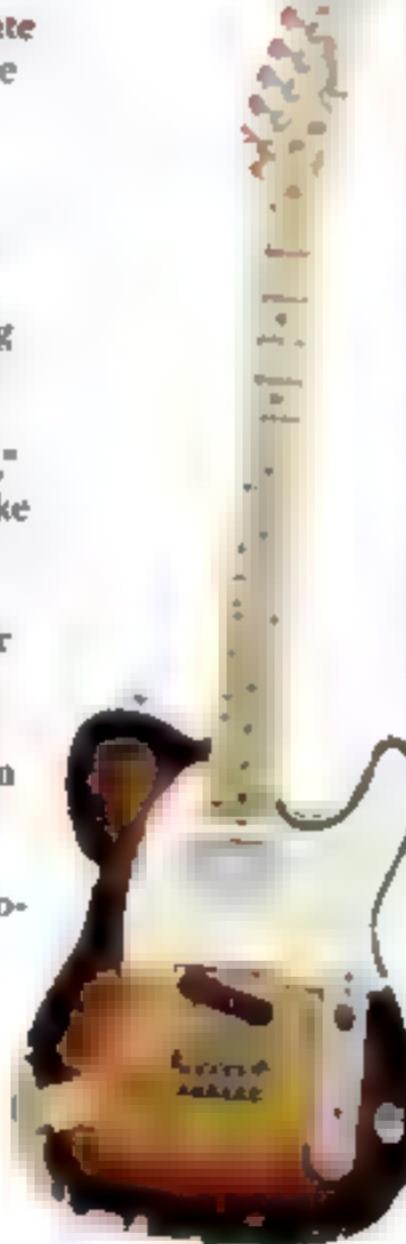
"Something took place on a metaphysical level," Summers says of the first time he played the instrument. "I immediately bonded with the guitar. The weight of it felt really good; the neck played great; it sounded great. It just seemed to have a lot going for it. When you're a guitar player, you pick up a guitar and in two minutes you know

whether you're going to like it or not. I couldn't put this one down. It was one of those guitars. And it was the thing that sparked my re-entry into playing electric guitar. I went back to England, and the rest is history. So getting that guitar was a real turning point for me."

The guitar itself is something of a mystery instrument. Although it's nominally called a '61, it's more likely a hybrid. "I couldn't find any dates written in the thing," says Galuszka, who has taken the instrument apart and studied it in depth. "If I had to guess, it looks like the neck came off a Fifties Tele, because it actually had a little white blonde paint, like they used on Fifties Teles, left on the butt. But the neck pocket had no date written or stamped on it, which was weird. And the body has been routed out so much under the pickguard that all traces of a date are long gone."

No one knows who did the mod work. It's impossible to determine whether it was the labor of a single person or a succession of people who tinkered with the instrument. Galuszka rates the craftsmanship, "pretty good for some guy in his garage. But if someone here had done it, I would say it was a piece of garbage."

Whoever did the work replaced the original Telecaster neck pickup with a 1959 Gibson PAF humbucker. The original bridge has been replaced with a brass one—all the rage in the Seventies—and the bridge pickup is mounted in the body, rather than in the bridge plate. A preamp and overdrive unit were added, along with a mini toggle switch to place the bridge pickup out of phase with the neck pickup. In addition, the original tuning machines



**MY ORIGINAL
GUITAR
WAS BACK
HOME, BUT
I OPENED
THE CASE, AND
THERE IT WAS
AGAIN!"**

were replaced with Schallers.

"I think the guitar suited me so well because it is a hybrid instrument," Summer says, "which tends to suit my natural musical path. I'm fairly eclectic in nature; I've never been a guy who stayed straight in one genre. I've always been more about trying to create my own genre of guitar player, which to some extent is what we've done with the Police. The band is very much a synthesis of many elements, bringing them together to try and create a unique voice."

"And that Telecaster seemed to match all those desires, because it wasn't a standard Telecaster with the usual back [bridge] pickup sound, and it wasn't exactly like a Strat either, even though the sound was out of phase. It kind of crossed all those things. I could get a lot of sound out of that guitar—a lot of color."

The distinctive back pickup sound of Summers' mangrel Tele can be heard on "Roxanne," the song that was the first big hit for the Police, in 1979. Summers remembers putting the guitar through a Fender Twin Reverb amp to achieve the icy, treble tone of that guitar track. For "Message in a Bottle" and other early hits, he added a chorus pedal to his setup. An Echoplex tape echo became another staple ingredient in his signature tonal palette. His route was radically different from that of guitarists in earlier rock trios, such as Cream, Blue Cheer or ZZ Top, who relied on massive, distorted tones to fill the sonic canvas. In contrast, Summers preferred textural and atmospheric clean sounds, a trait he shared with other definitive post-punk Eighties guitarists such as U2's the Edge and the Cure's Robert Smith.

But his style of rhythm comping also drew heavily from reggae, a stylistic influence that the Police shared with many other rock groups at the time, including the Clash, the Slits and the Ruts. However, the Police articulated their reggae rhythms in a smoother and more palatable way than many of their contemporaries. This, combined with some thinly veiled prog/jazz/art rock sensibilities, set them apart. Punk purists derided them for being too "accomplished," but the pop charts surrendered to the Police without a struggle.

"We had a very different approach," Summers confirms. "Sting came out of a background very similar to mine, with a lot of pop music but also blues, jazz and jazz fusion. When I started to hear all that in his voice, I was able to go for stuff on guitar that was not your standard, heavy rock, wall-of-sound approach. I could open things up a bit and go for a sound that had space and light



WE WERE ACTUALLY INSTRUCTED NOT TO DO NEW MATERIAL ON THE TOUR. PEOPLE DON'T WANT IT."

to it. And the Echoplex was certainly one of the technical aids to achieving that, as well as the attitude and the playing itself, of course. Stewart [Copeland] would react to that; Sting would start to play these reggae bass lines and his voice would go over the top of it. Suddenly we had a very unique sound. It happened sort of consciously but without much conscious effort at the same time."

Summers hung onto his unusual Telecaster after the Police parted

pickups for us," he says, because the pickup on Andy's original has staggered pickups, but they're not beveled. They were wrapped with black twine instead of the standard white. Just a bunch of unusual things."

By trial and error, Galuszka discovered that the bridge pickup was mounted to the body for grounding purposes, to keep the guitar quiet when the pickup was flipped out of phase. Replicating the elusive preamp circuit was even harder. To help with the process, Summers gave Galuszka recordings of the guitar in action. "It was a live Police recording that they had done in Germany, and in the solo section, Andy just went out of phase and overdriven. That's pretty much what the guitar sounds like." Even so, many elements responsible for the sound on the recording remained ambiguous. "What amp was he playing through? What is the board doing?" Galuszka asks. "There's no way to tell. But ironically, once I got the electronics where they were supposed to be, then the recordings made a lot of sense. I could say, 'Okay, that's what you're talking about!'"

When Galuszka felt the electronics were ready, he sent his handiwork to Summers. "The first thing I got," the guitarist recounts, "is what they call a mule: an unfinished Telecaster body, but with all the pickups and electronics in place. It actually played great, but it wasn't quite right for me. It was a little too generic. I wanted to get much more specific, much closer to the real sound. So the electronics were the first place we started." Galuszka took his comments and went back to work, tweaking the electronics. "The second one came back," Summers recalls, "and it was pretty much on the money."

"It was so great to get that email from Andy saying 'It's perfect,'" Galuszka recalls. "I was starting to get worried. But I slept well that night."

With the electronics sharply in focus, Galuszka turned his attention to the physical aspects of the guitar. All the hardware had to be custom sourced and/or fabricated, even the tuning machines. "The mini Schallers of today have one mounting screw. The tuners on Andy's guitar have two. So we had to special order those from Schaller. Nothing's been easy on this guitar, not a single thing."

The luthier even had to reproduce the crack that runs through the brass bridge, a detail that many speculate might make a sonic difference. But this task, Galuszka says, was "easy: I just scored the back of the bridge [by tracing the contour of the original crack], stuck it in a vice and wiggled it till it broke."



company in the late Eighties. Fender's marketing and Custom Shop people were happy that the guitarist still had the instrument when they contacted him in 2006 to discuss creating an Andy Summers Tribute Telecaster. "We met at my studio eventually," he says. "I brought my guitar down. They photographed it, videoed it, filmed it, licked it, gave it a kiss, measured it...all kinds of stuff like that, till they felt they'd documented it. Then they went off, and it wasn't until about six months later that I heard from them again."

Galuszka decided to tackle the guitar's electronics first. A Duncan '59 proved a very close substitute for the '59 PAF pickup in the neck position. The bridge pickup was more problematical. Galuszka says it is probably a custom pickup, perhaps a Duncan. "We ended up having to have Abigail Ybarra here at the custom shop hand wind all the

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-Glen Drover

More painstaking to reproduce was the well-worn body, with its four decades worth of dings, dents, gashes, scrapes and worn-off finish patterns. Galuszka uploaded photos of the guitar to the personal computer at his workbench. "I just came in during Christmas break, when nobody was here and started chipping away, based on what I saw in the photos. And then, of course, I had to okay it with Andy. From that, I was able to make some computer templates that we use as a road map, so that all the guitars come out the same. But the actual work is done by hand. It takes forever. We had

to tone out the big areas, chip away the little areas and bang keys on the body for dings. But it was cool when I took the guitar to Andy and he opened the case. Man, he was really blown away. I wanted to come back and make revisions. He said, 'Why? It's already perfect.' Of course when I made the revisions it was even better, and he said, 'Okay. Now I understand.'

The first Andy Summers Tribute Telecaster was ready in time for the Police's high-profile reunion on February 11, 2007, at the 49th annual Grammy Awards ceremony in L.A. For the group's 2007 reunion tour, he's taking four

Tribute Telecasters on the road with him. The guitars get plugged into a high-end rig based around Custom Audio Electronics amps, four 2x12 cabs, and a Bob Bradshaw switching system that blends rack effects, such as Andy's redoubtable Lexicon PCM 70, with stomp boxes that include Boss and TC Electronics chorus pedals, an MXR Phase 90, an Ibanez Tube Screamer and a Love Pedal Eternity Overdrive.

"It's been quite a lot of work to set this up," Summers says of preparations for the reunion tour. "We're doing a whole unplugged set as well as our whole electric concert. So we've been rehearsing acoustically as well."

But Summers says the band is approaching its classic repertoire with typical rock star nonchalance: "We've always been very casual about listening to our records and trying to recreate them. We're very disrespectful of our classic recordings. We get on with the job and try to make the songs sound very exciting now. Obviously, we know the songs like the backs of our hands. It's more a question of revitalizing and playing them so they sound completely modern and full of fire.

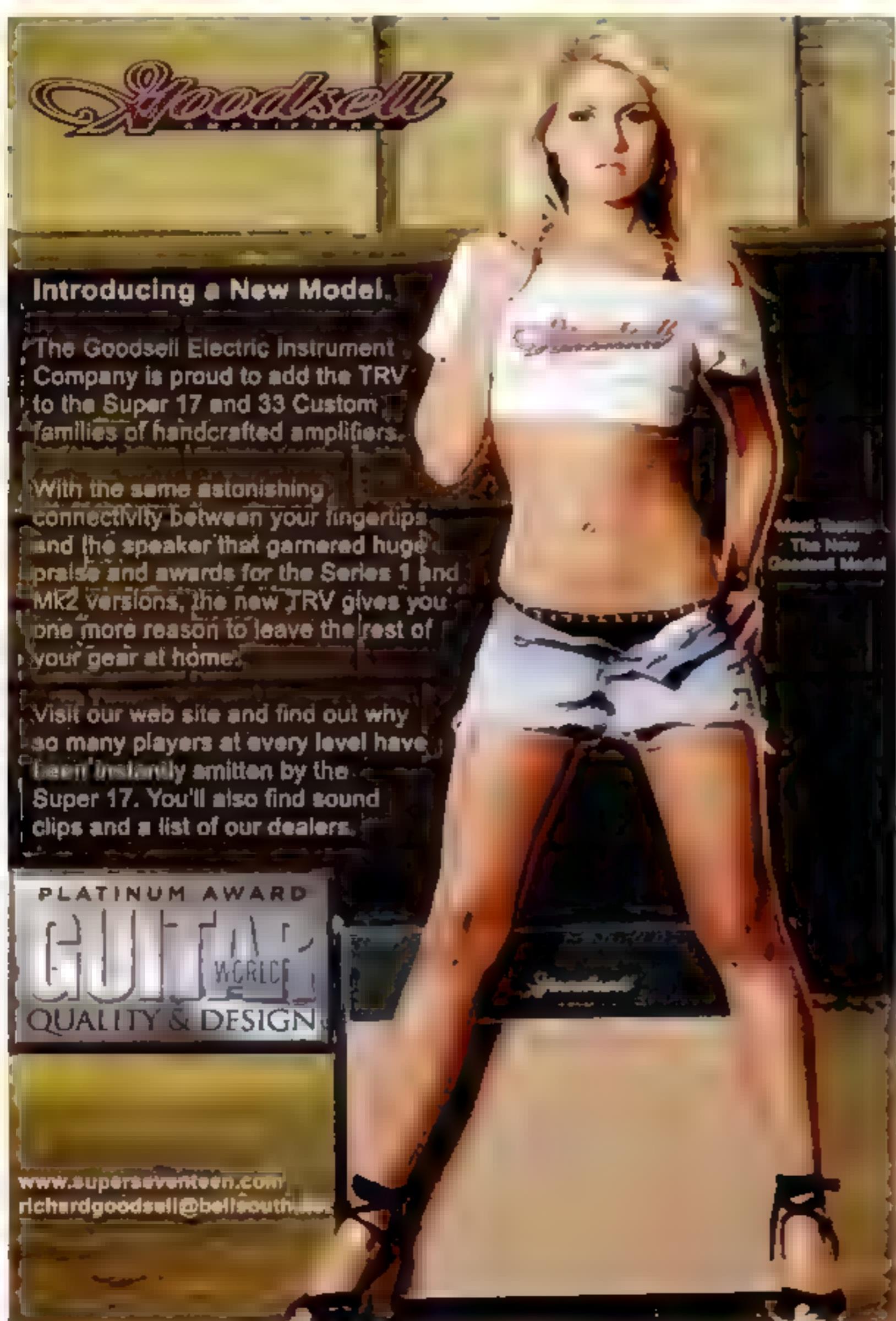
"I mean we can't change the songs beyond all recognition. That wouldn't be fair to the people who paid their money to hear the songs. But they just sound completely blazing at this point. We've upped the ante on them."

Summers confirms that some new songs began to emerge while the group was busy in rehearsal. "But we were actually instructed not to do new material on the tour," he adds. "People don't want it. When you do a so-called reunion tour, what people essentially want to hear is the hits. And this has proven to be very much about business. It would be a mistake to make a new album and then go out on tour. People would be disappointed. An album of new material might be a move next year or something. We'll see how it goes."

In the meantime, Summers has plenty of solo projects in the works, including a collaborative album with classical guitarist Benjamin Verdery titled *First You Build a Cloud*, which will be available as a download in the States and on Real Artist records in Europe. He has also just released his third photography book, *I'll Be Watching You: Inside the Police 1980-83*, a deluxe coffee table volume published by Taschen. It seems that, along with forging the sound of new wave pop guitar in the early Eighties, Summers was also chronicling every aspect of the Police's rise to fame in photographs.

"I got really serious about photography right about the time I joined the Police. I just wanted to be a real good photographer. And that turned into, Oh, I seem to be documenting everything. And I got a lot more conscious about doing that."

Apparently, his new relationship with Fender will continue to blossom as well. "They're making a couple of other guitars for me," he says. "And it's wild now, because they're really in production to meet all the orders, 'cause the whole edition sold out. And there it is, my guitar, coming off the belt! It's the most bizarre thing to see." ■



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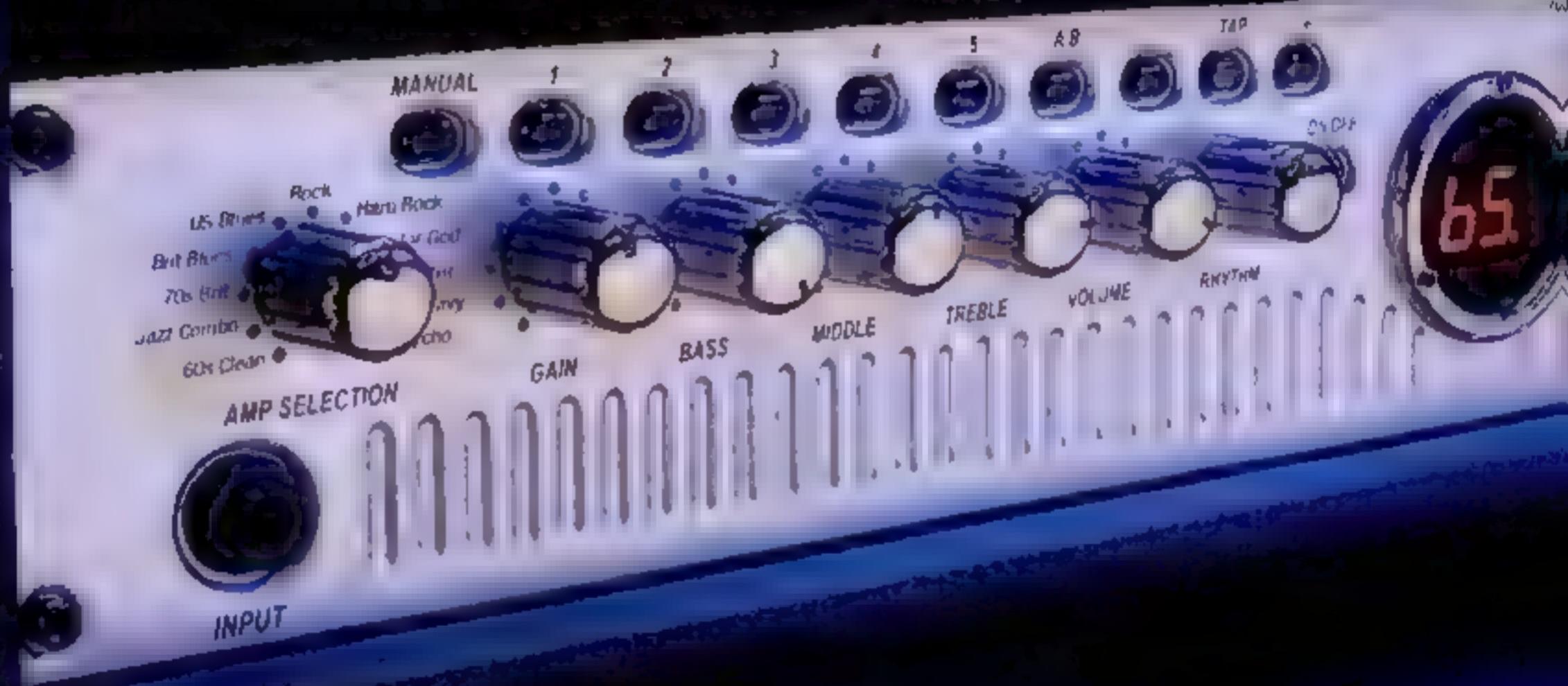
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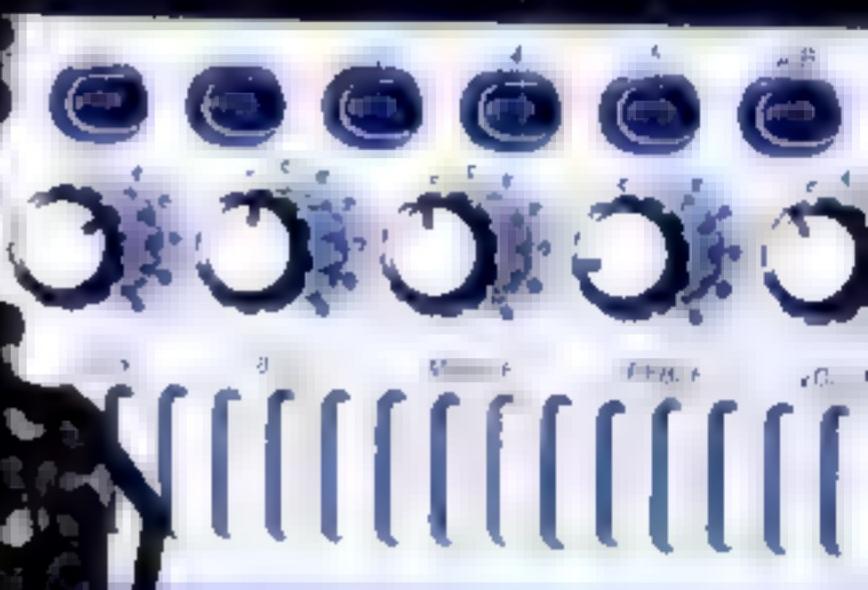
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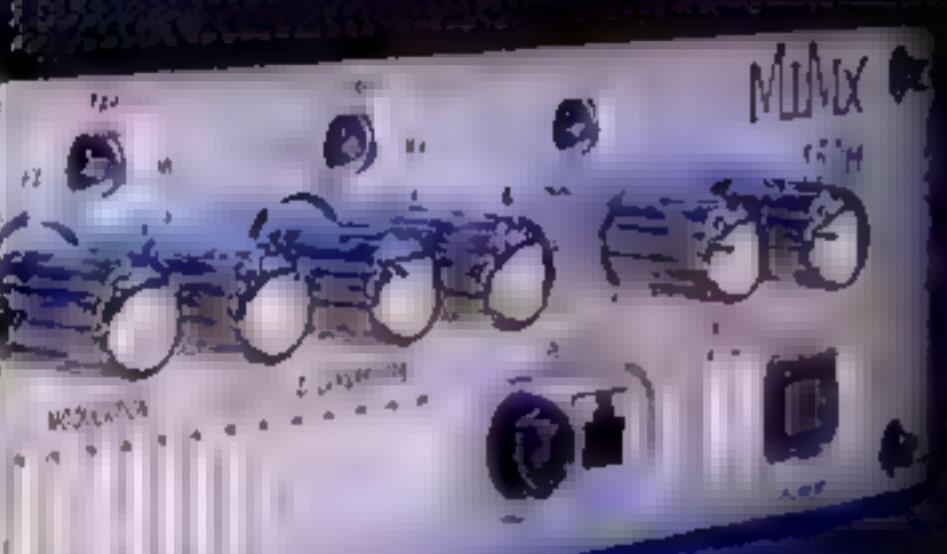
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HAIL THE NEW-CROWNED KING



CLOCKWISE FROM LEFT: Aaron Louch, Zack Wiesinger, Bob Baumstark and Alex Johnson



Guitar Center, Kenny Wayne Shepherd, Howlin' Wolf guitarist Hubert Sumlin and Guitar World declare a new King of the Blues.

By BRAD TOLINSKI

IT'S THE BIG Daddy of guitar showdowns, the six-string American Idol, if you will. For the eighth year in a row, Guitar Center, the nation's leading music instrument retailer, hosted the world's biggest guitar battle and at the end of the evening pronounced a new "King of the Blues."

Narrowed down from more than 4,000 participants, four impressively

talented contestants strutted their very best licks in front of a lineup of judges that included the legendary Howlin' Wolf guitarist Hubert Sumlin, blues virtuoso Kenny Wayne Shepherd, Grammy Award-winning producer Pete Anderson and *Guitar World*.

The finalists were judged for originality, technique, style, stage presence and overall performance, with a maximum of 10 points awarded in each category. The contestants performed first on electric guitar, with the accompani-



**THE AMOUNT
OF TALENT WAS
NOTHING SHORT
OF AMAZING.
—DUSTIN HUNZ**

ment of the Pete Anderson Band, and then on solo acoustic guitar.

After a quick introduction by the night's Master of Ceremonies, comedian Cheech Marin, an energetic 20-year-old named Zack Wiesinger took the stage. The lanky Pittsburgh, Pennsylvania, native was a natural showman, bouncing around like he had just shot-gunned a case of Sobe and tossing off a wild array of twisted Jeff Beck-inspired blues licks on his silver 1979 Fender Stratocaster.

TUNE-UPS profiles



Wiesinger (left) and Loesch

Wiesinger's acoustic playing was equally impressive, as he tore off shards of funky Delta blues riffs before moving into a quick, double-time boogie. There was no question that Wiesinger—who has already lined up a gig opening a tour for his mentor, Steve Vai—set the bar high.

Next up was Rob Baumeister, a sharp-dressed lefty from South Jersey with slicked-back hair. The most traditional of all the players, Baumeister played his sunburst Strat in a slashing, economical style that recalled the best of Jimmie Vaughan and Albert Collins. The sold-out house of 1,200 was three times larger than anywhere he had played before, but far from being nervous, the cocky New Jerseyite stalked the stage like he owned the joint.

In stark contrast, Aaron Loesch of Houston, Texas, bounded into the spotlight like an eager-to-please puppy dog. He also had the distinction of playing the evening's most unconventional act: a homemade guitar cobbled from a Silvertone body and a Stella neck. While the small, parlor-sized acoustic looked impossible to play, Loesch astonished the audience with a mind-boggling array of scorching, amplified slide licks and angular rockabilly chromatic runs. Loesch later commented that he had selected this guitar for the event because its raucous tone sounded like "an electric toilet." To our ears, it just sounded like the blues.

The final contestant was 38-year-old Alex Johnson of Ann Arbor, Michigan, whose long hair and Mr. Natural grin were reminders that he comes from one of the great hippie towns in the U.S. While Johnson makes his living teaching guitar, he demonstrated that he could lay it down on the concert stage with the best of them, playing sweet 'n' scorching electric blues rock in the classic style of Eric

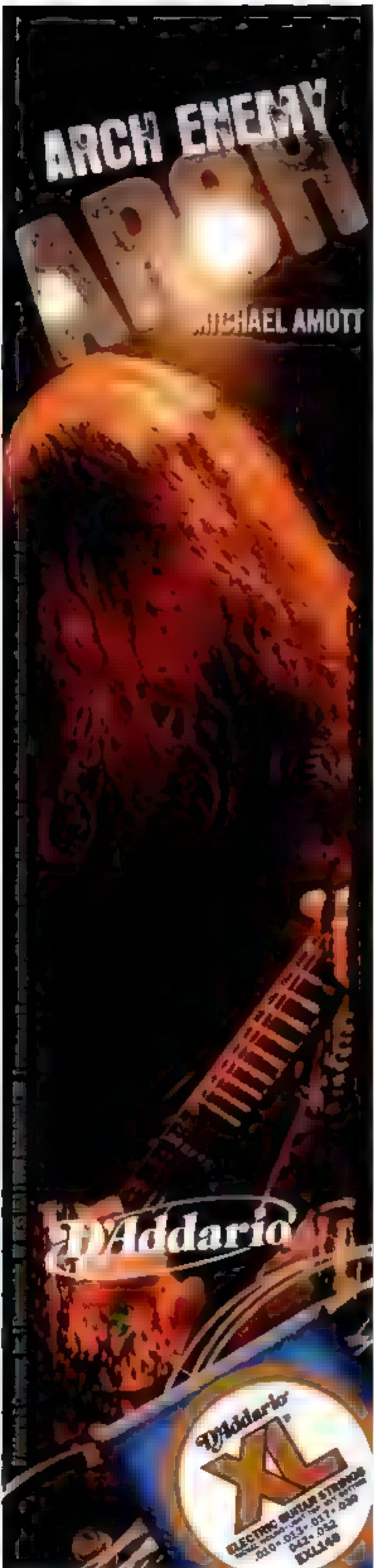
Clapton and Peter Green. Johnson, however, really took command during his acoustic set as he blended his blues with an avant-garde percussive approach that at times recalled an earthier Michael Hedges.

Following a short intermission, the judges announced they had reached a decision: Loesch was declared the new King of the Blues. His winnings include a performance spot at Eric Clapton's Crossroads Guitar Festival, seven days in the studio with Anderson, a 1959 Gibson VOS reissue Les Paul and a Gibson amp, plus a 2007 Ford Mustang and an Apple computer.

"The amount of talent that came out during this year's competition was nothing short of amazing," said Guitar Center's Dustin Hinz. "[We're] really looking forward to working with Aaron, and we hope we'll be able to act as a catalyst as he begins his career as a professional musician."

As for Loesch, he was simply blown away by his victory. "I was just very grateful to be at this level in the competition and to perform for amazing artists like Hubert Sumlin and Kenny Wayne Shepherd. I'm incredibly excited to see what the future has in store. I thank Guitar Center for keeping the blues alive. It didn't seem to be so much a guitar competition as it was just a celebration of blues music and getting people together with this common interest."

The evening ended with an explosive set by the Black Crowes, who demonstrated beyond a shadow of a doubt that blues-oriented rock still has a place in the contemporary music scene. And as the last strains of their encore floated away, you could almost hear the sound of thousands of young, aspiring guitarists practicing their chops for next year's big contest. ♦

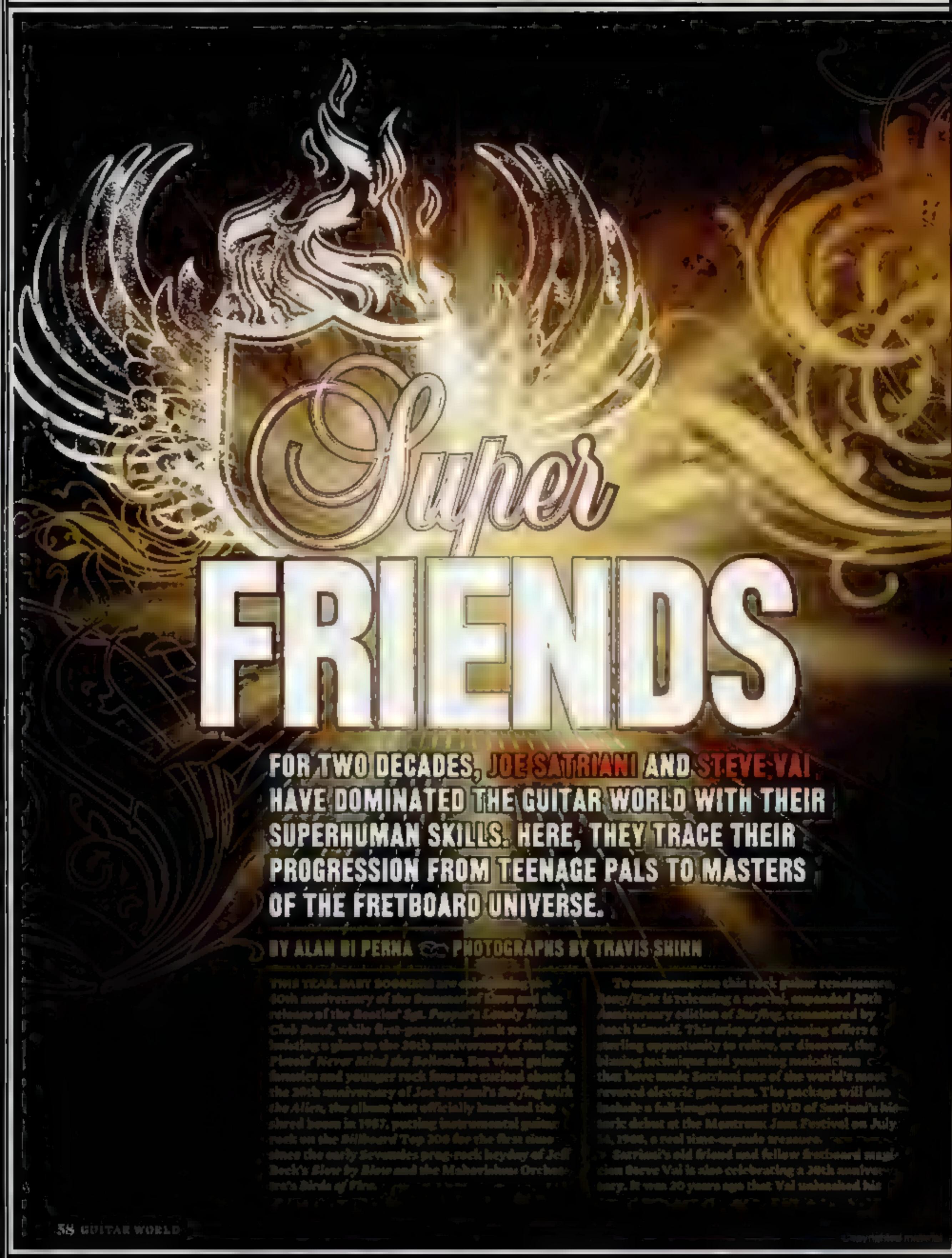


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Cyber FRIENDS

FOR TWO DECADES, JOE SATRIANI AND STEVE VAI HAVE DOMINATED THE GUITAR WORLD WITH THEIR SUPERHUMAN SKILLS. HERE, THEY TRACE THEIR PROGRESSION FROM TEENAGE PALS TO MASTERS OF THE FRETBOARD UNIVERSE.

BY ALAN DI PERNA  PHOTOGRAPHS BY TRAVIS SHINN

THIS TEAR BABY SOOCOMs are celebrating the 40th anniversary of the Summer of Love and the release of the Beatles' Sgt. Pepper's Lonely Hearts Club Band, while first-generation punk rockers are looking a gauze to the 30th anniversary of the Sex Pistols' Never Mind the Bollocks. But what guitar fanatics and younger rock fans are excited about is the 20th anniversary of Joe Satriani's *Surfing with the Alien*, the album that officially launched the shred boom in 1987, putting instrumental guitar rock on the Billboard Top 200 for the first time since the early Seventies prog-rock heyday of Jeff Beck's *Blow by Blow* and the Mahavishnu Orchestra's *Birds of Fire*.

To commemorate this rock guitar renaissance, Sony/BMG is releasing a special, expanded 20th Anniversary edition of *Surfing*, remastered by Beck himself. This strip-mall prancing offers a sterling opportunity to relive, or discover, the blistering technique and yearning melodicism that have made Satriani one of the world's most revered electric guitarists. The package will also include a full-length concert DVD of Satriani's historic debut at the Montreux Jazz Festival on July 14, 1988, a real time-capsule treasure. >> Satriani's old friend and fellow fretboard magician Steve Vai is also celebrating a 20th anniversary. It was 20 years ago that Vai unleashed his





Vai and Satriani in 2002
below) in Hollywood 1989

Ibanez JEM guitar on the world. The ultimate shred machine, the JEM has remained a top-selling ax and in its later seven-string incarnation helped kick-start the bottom-heavy, rap metal reign of bands like Korn and Limp Bizkit. To commemorate the JEM's enduring appeal, Vai and Ibanez have teamed up on a special 20th anniversary JEM model. Dubbed the JEM 20th, it's a translucent, acrylic-bodied beauty that will pique the interest of guitar collectors and Vai fans alike.

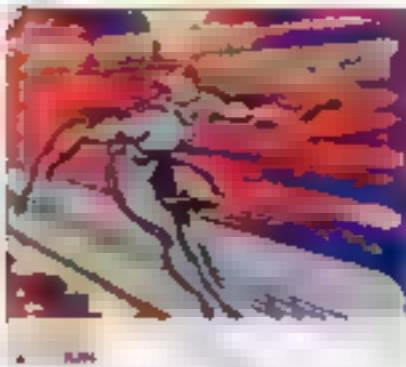
Vai has also released a brand-new, double-CD album, *Sound Theories Vol. 1 & 2*. Recorded in collaboration with Amsterdam's Metropole Orchestra, the discs' blend of guitar histrionics and orchestral grandeur show off yet another facet of Vai's prodigious musical gift and an interest in composing for orchestra that dates back to the guitarist's childhood.

Vai and Satriani's careers have been closely intertwined from the beginning. They grew up together in Carle Place, Long Island, a small suburban town about half an hour east of New York City. The elder of the two by a few years, Satriani was Vai's guitar teacher and mentor. The two guitarists have stayed in touch over the years, finding time amid separate but equally brilliant careers to reconnect and reminisce. And when Satriani launched the G3 tours in 1996, Vai became a frequent touring partner, sharing bills with everyone from Eric Johnson to John Petrucci to Yngwie Malmsteen.

Seventeen years ago, *Guitar World* brought Vai and Satriani together in Steve's Hollywood studio, the Mothership, for a momentous roundtable interview with this humble writer. With both artists now celebrating significant 20th anniversaries, we figured it was high time to reunite them for another extended chat, this time at the chic L.A. photo studio, Miauhnus. As always, both guitar legends were cordial, enthusiastic and, as you'll read below, filled with intriguing perspectives on music, life and what it means to be deeply devoted to the art of guitar playing.

GUITAR WORLD Here's something profound that Joe said the last time we all gathered together for an interview, 17 years ago: "Maybe what the audience really hears is what the music is triggering inside of them, as opposed to what's actually happening on tape or onstage. The music is a catalyst for the internal music that each person experiences, as opposed to sitting back and taking in all the notes." Do you still stand by that, Joe?

JOE SATRIANI Yes. That's the way I feel when I listen to music. Each time, I hear something new and totally different. And sometimes I'm



surprised by what I didn't hear. Like that song by Beck, "Nobody's Fault." What a beautiful recording! I've listened to that a million times. But it was only on the million-and-first time that I finally said, "I've got to memorize those lyrics so I can sing along with it."

STEVE VAI Everybody perceives in a particular way what they're able or comfortable to perceive. I don't think it's just with music; it's how we grow in the





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world. That's why it's not necessarily important to make a grand, sweeping gesture with your contribution to the world. Because you can say something that just one person has the ears to hear. And that person may be inspired to do something that changes the quality of their lives and in turn changes other people's lives. Whether it's the way we listen to music or our concept of God, our perception is continually evolving. That's why we can hear a piece of music one way and years later it will mean something else. We might say, "Why did that mean so much to me back then?" And the same thing goes for what we create. We create what's important to us at that particular time and in that particular frame of mind.

CW That's the intriguing thing about going back and looking at work you did 20 years ago

VAI I look back at some of it and wonder how I was able to capture that kind of courage and make it real. And other things I listen to and say, "Why did I ever want to use that device?" Or, "Why did I even do that?" It's all relative.

CW With that in mind, what are your recollections of 1987, the year *Surfing with the Alien* came out and made shred a phenomenon?

SATRIANI Steve was more a part of it than I was. I was completely obscure at the time. I know when we finished recording *Surfing*, we were all very happy about it, but it was like, "Okay, why don't we go back to our real jobs now?" But Steve, you were knee deep in it.

VAI Well, I was in these bands that were getting so much exposure and doing so many world tours. It really started with my joining the David Lee Roth band. Edward [Van Halen] was of course there a decade earlier, and he put such a focus on the reinvention of the guitar as a brutal rock instrument. So being with Dave Roth, the guitar behind the voice, it was a real challenge to step into that space.

SATRIANI I remember seeing Steve and [bassist] Billy [Sheehan] play with David—it must have been at the Cow Palace [in San Francisco]—and I remember thinking, Wow, this is a high art form. I'd never realized it was possible to put on a show like that while also playing with such astounding technique. And I would bet many people in the audience didn't really notice the amazing stuff they were playing.

VAI I don't know how often I actually connected.

SATRIANI Well, it came off really great the night I was there. And of course, up in my neck of the woods [Northern California], Mike Varney [Shrapnel Records] had been recording and releasing lots of shred records, and I was one of the guys that Mike turned away! When we were working on *Surfing*, we were thinking, It's so weird that Mike Varney doesn't want to release this. But then this label from New York [Relativity] came along and put out the record. And we were thinking,

They're gonna figure it out sooner or later and send us packing. It's funny how, when *Surfing* came out, we were already planning on not following it up.

CW What was it like to go back and remaster it?

SATRIANI A beautiful experience. I had all the notes I'd taken back then: little drawings of mic placements, everything, so I could correct my memory: guitar sounds that I thought were my old '76 Marshall were actually a Roland JC-120 [Jazz Chorus]. And the really funny thing was looking through my Day Runner from back then. I bet a lot of people don't know what that is.

VAI It was an appointment calendar: a book, a thing with paper that you wrote in with a pencil. [laughter]

SATRIANI So I could relive what I was doing day by day. It had [entries for] the nights I had to work for Blue Oyster Cult in exchange for studio time so I could finish *Surfing with the Alien*. And it had the Bammies [the Bay Area Music Awards]. Remember them? And little domestic reminders: "Pick up the dry cleaning." Along with items like: "1:10–1:20, rhythm guitar for 'Crushing Day.'" And the next item would be "bass for 'Midnight.'" You could see how I was trying to get the record done in the limited amount of time I had.



**IT WOULD BE
GREAT IF JOE
AND I WOULD
JUST AGREE TO
DO A RECORDING
TOGETHER.
AND MAYBE IT
WILL HAPPEN
AT SOME TIME."**

— VAI

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A REAL JEM

ON THE 20TH ANNIVERSARY OF HIS SIGNATURE GUITAR, THE IBANEZ JEM, STEVE VAI LOOKS BACK AT THE INSTRUMENT'S ORIGINS AND TALKS ABOUT ITS LATEST LIMITED-EDITION INCARNATION: THE JEM20TH.

BY ALAN M. PERIN • PHOTOGRAPHS BY TRAVIS SHAW

IT'S NAMED THE Ibanez JEM, but call it "the guitar with the handle" and chances are most guitarists will know you're talking about Steve Vai's signature guitar. After all, the JEM's distinctive "monkey grip" has been one of its most strikingly unusual features since the guitar was introduced in 1987.

In the 20 years since then, the guitar has been produced in five submodels: the JEM7, JEM77, JEM777, JEM555 and the Universe seven-string. Ibanez has also created Anniversary editions of the guitar for the instrument's 10th year of production (the JEM10), to mark the 90th anniversary of parent company Hoshino (JEM90HAMI), and to mark the second millennium (the JEM2KDNA, which features Vai's own blood—hence, DNA—in the paint finish).

So it was inevitable that, on the JEM's 20th anniversary, Ibanez and Vai would again team up to produce a special edition of the guitar: the JEM20TH. Among its unique attributes are a clear acrylic body with multicolored streaks of paint running through it, and internal green LEDs that give the guitar an unearthly glow. The guitar is offered in a limited run of 500 copies, with just 200 available in the U.S. Vai sat down to tell us about the JEM20TH and the genesis of the JEM guitar.

GUITAR WORLD Did you have any special ideas or plans for the 20th Anniversary JEM?

STEVE VAI Every year we try to come up with something a little different as a practical, accessible model. But when there's a little buzz, like a 10th or 20th anniversary, where the company wants to do something a little special, it gives us the opportunity to produce a limited run of something that's outside the box. And the new 20th Anniversary JEM has a clear acrylic body. They approached me with the idea and they had some material embedded inside the acrylic. I said, "Why not do a swirl pattern?" And then I added a light, so it glows, but it's a JEM.

GW To what do you attribute the guitar's enduring appeal?

VAI Honestly, I don't know. That guitar keeps selling so well. And its sister model, the RG, is second only to the Stratocaster in sales. I don't believe that the fact that I play it would give the JEM its staying power. An instrument has to transcend its creator. It's got to be something that's interesting and usable for a great number of players. And the JEM has proved to be that. It's one of those lucky things where you do a little work and it's there forever. And it helps

you perpetuate your lifestyle, because we do get a loyalty on these things. It's an intellectual property. Joe's guitar [the Ibanez JS] is about a year away from being 20. How many signature guitars survive? There's the Les Paul, mine, Joe's... Now was the JEM based on any previous guitars that you owned?

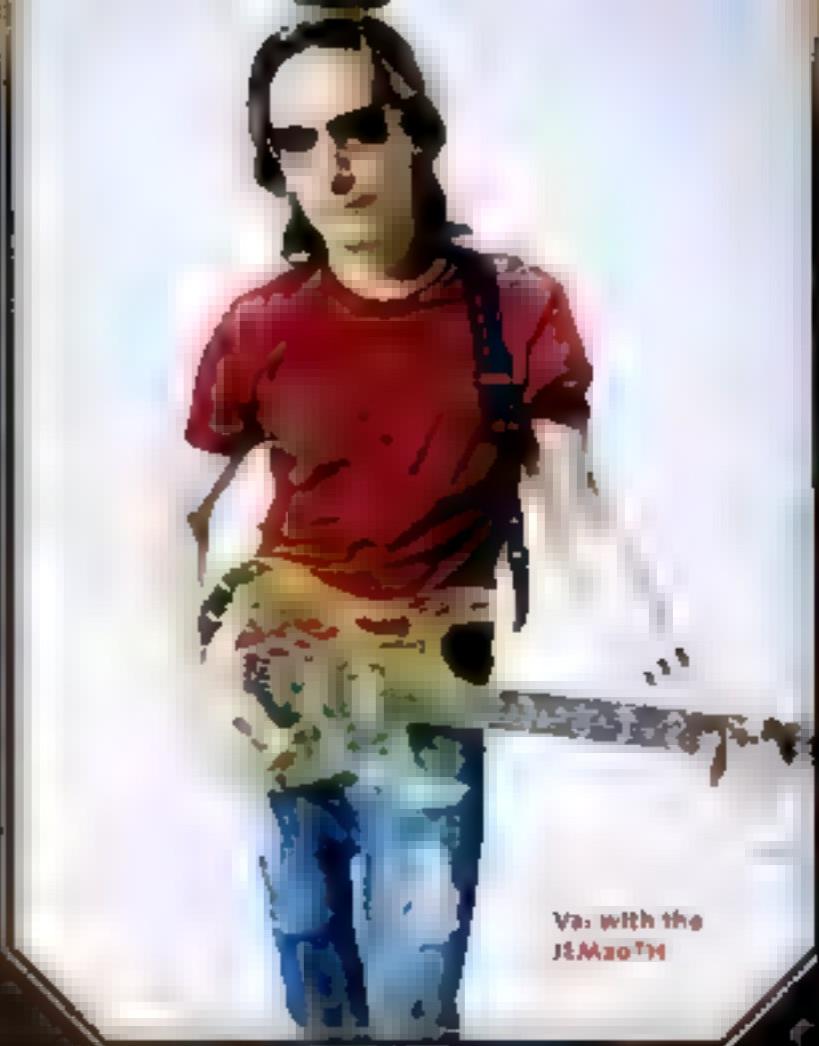
VAI Well, I always liked certain things about guitars that were available. I liked the whammy bar on the Stratocaster. That was something that, as a kid, I had to have; I knew I was going to have a lot of fun with it. But I never understood how to use the sound of a Strat. I was always into harder, heavier, fatter, rounder sounds. I played a Strat for many years, and it was just a disaster. Then Edward [Van Halen] came out and married the whammy bar with the humbucker sound. He solidified the fact that it was okay to do that kind of thing. Also there were a lot of idiosyncrasies about the way I play, and things I wanted to do that were impossible on a conventional guitar.

GW You went and got a bunch of bodies from Performatic Guitars in Hollywood. I had them cut the cutaway a little deeper because I have big hands and I could never play up high without hitting the horn with my hand. And I always liked 24 frets, but it was impossible to find anything with a whammy bar and 24 frets. Also, I liked the idea of pulling up on the whammy bar, but you could actually do it because there was always something in the way. So I remember I took a screwdriver and hammer, and literally just hacked out the wood from behind [the tailpiece], and it was like, "Wow, now I can pull up!"

GW How did you decide to work with Ibanez on this guitar?

VAI I made this prototype and sent it around to a lot of guitar companies. By this time I was playing with David Lee Roth, and the companies were champing at the bit to have me play their guitars. Ibanez made me a guitar based on my prototype that was just perfect. I haven't been interested in playing any other guitar ever since. This one is just suited to me. It's like somebody takes your measurements for a suit and tailors it to all the idiosyncrasies of your body. Nothing else feels the same.

GW Where did the idea for



Vai with the JEM20TH

the monkey grip come from?

VAI I just thought it would be cool. When all of a sudden you're in a band like David Lee Roth's, people instantly think anything you do is cool, just because you're famous. If you don't have a firm grip on reality, you start believing them. It's impossible for it not to affect your ego. So I thought, I'm going to put a monkey grip on my guitar and everybody will think it's cool. Oddly enough, a lot of people did.

GW Were you thinking this was something you could use onstage to do flash moves with the guitar?

VAI Yeah, I thought I'd be able to grab it, wave it in the air. It seemed practical on that level.

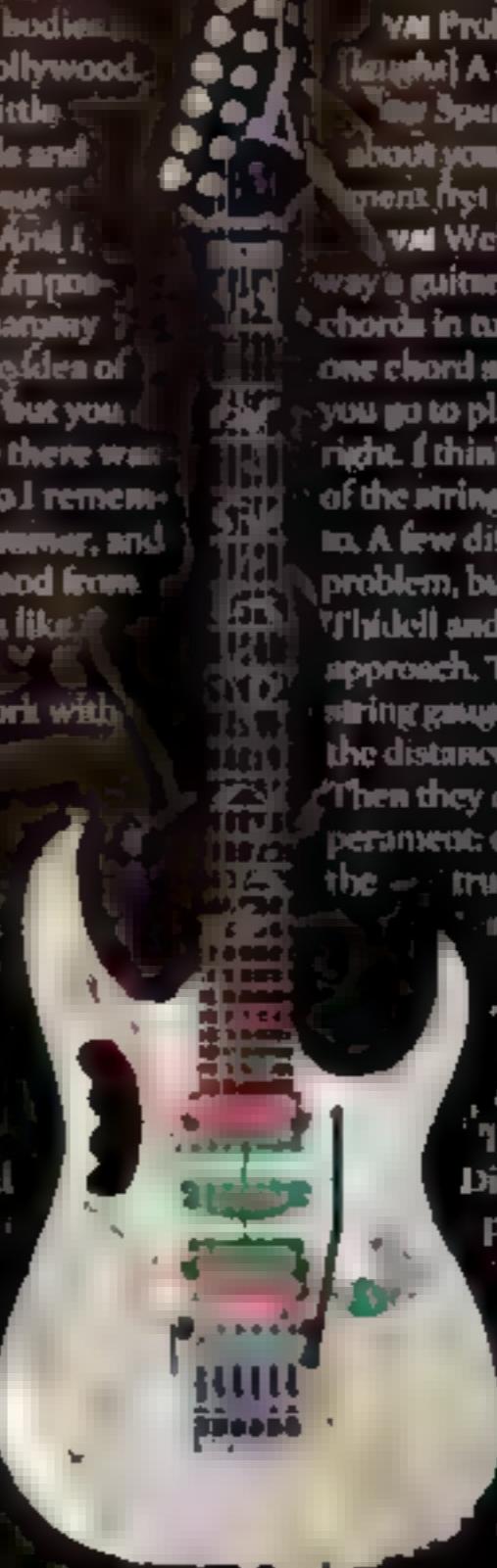
GW Why was it called the "monkey grip"?

VAI Probably because a monkey designed it. [Laughs] A creature with an opposable thumb.

GW Speaking of design innovations, tell us about your embrace of the True Temperament system.

VAI Well I think there's a problem with the way a guitar sounds when you're trying to play chords in tune. You can tune a guitar so that one chord sounds perfectly intonated, but when you go to play another chord, it doesn't sound right. I think it has to do with the temperament of the strings and the scales that we're used to. A few different people tried to address this problem, but these two guys in Sweden, Anders Fridell and Paul Guy, came up with a new approach. The concept is they measure your string gauge, the kind of guitar you have and the distance between the nut and the bridge. Then they design frets that produce true temperament: every fret has a twist in it, based on the true intonation for each individual string at the particular fret. The neck looks strange, with all these squiggly frets, but it feels perfectly natural to play. And I've noticed a big difference in the intonation.

There's one song I do called "Live to Die," where the chords all have to ring perfectly, but I could never get certain chords to sound right. I could tune the guitar to an A chord, but when I went to a D major chord, it just wasn't right. But it's great now with the system. I'm thrilled. I'm having it installed on several of my guitars.





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GW Anything you wish you'd done differently? Anything you'd change if you could?

Satriani Well, I wish I played better.

VAI As if that were possible!

Satriani You can't help but wish you'd used this amp instead of that one at times. Or you might say, "Whammy bar on that song?" The funny thing with the equipment was the wah-wah pedal. I'd sworn off the wah-wah pedal for the previous six years. It's not on my first EP or *Not of This Earth*. I figured it's been done; I have no business stepping on that. And as I'm leaving my apartment to go to the very first session for *Surfing with the Alien*, I'm gathering up my stuff, and there's the wah-wah pedal laying there all dusty, like, Why do you hate me? So I said, "All right, I'll just bring

it." So it was hanging around in a milk crate with all the other pedals, and I pulled it out just for that melody in *Surfing*, thinking, Let's try something different. And it all of a sudden it was like, Oh, it's happening! It's funny how those things come to mind, those moments where things came together just by accident.

GW Steve, what was your reflective process like, going back and revisiting some of your old guitar compositions and transposing them for orchestra for disc one of *Sound Theories*?

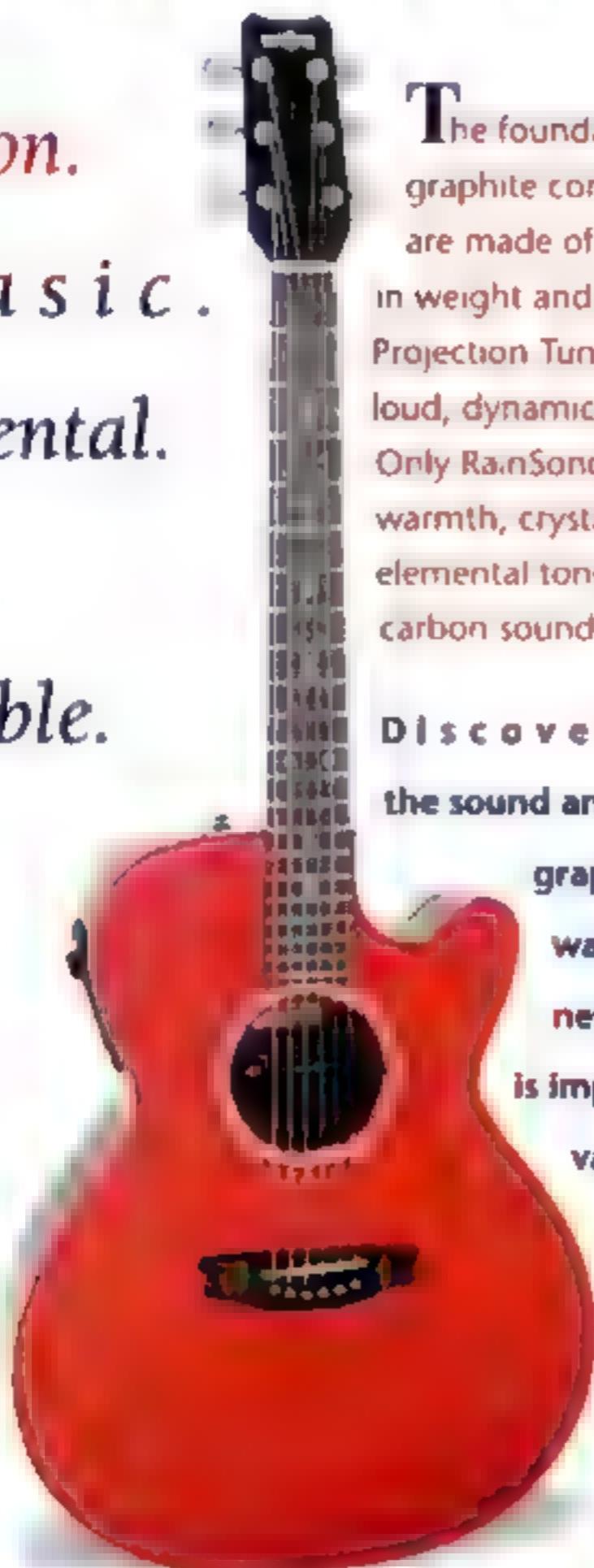
VAI Listening back to that stuff, I hear how, even then, I was thinking in compositional terms. When the concept came up to orchestrate some music of mine with me playing guitar, I went back into my catalog and picked a few songs that I thought would work. "Liberty" from



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Passion and Warfare is a very grand kind of production, so it was very much suited for orchestra. And it was the same thing with "Answers"; I could hear it done in an orchestral arrangement.

But it's very difficult to get an electric guitar to sound good with orchestra; they're two different beasts altogether. Orchestral instruments are made of wood or brass, and you bow them or blow into them. It just stimulates the air molecules in a completely different way than a brutally distorted electric guitar, which is all electronics. And getting those frequencies to marry was a challenge. You're not going to have a woodwind section playing over "The Attitude Song" unless I stop playing. Some of those arrangements went back to an orchestral performance I'd done in 1996, with the symphony orchestra at the Eastman School of Music in Rochester, New York.

But what really excited me was writing music that didn't include guitar for this concert with the Metropole Orchestra. That's what you hear on disc two of *Sound Theories*.

GW In that interview we did 17 years ago, Steve, you said that when you were a teenager, composition and guitar were like totally different universes. I believe there was a music teacher you both had, Mr. Westcott.

Satriani Bill Westcott!

GW And you said that Joe was able to take what he learned from Mr. Westcott and apply it directly to his guitar playing; whereas for you it was more of a right brain/left brain thing.

VAI Well, it was like that, until I started taking lessons from Joe, actually. When I was a kid, before I started playing guitar, I was fascinated by the little black dots [i.e., printed music] more than anything. It looked like art to me. It was really beautiful. I couldn't ever really draw pictures; everything I did turned out like stick figures. But I would sit and write notes, even though I didn't know what they were. I wanted to know, and with a little study you can figure that stuff out.

But then I took Westcott's class, and,

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boy, he gave it to us! He was strict. It was an 11th-grade class. I was in the 9th grade, and he allowed me to take it because I wanted to learn theory. He gave me an assignment: every day I had to come in with a new piece of music that I'd written. The great thing was that he would take whatever you brought him and play it on piano. He could sight read. And he wouldn't let you walk in with just a melody written out and chord symbols on top. He wanted you to really compose something.

So everyday I'd come in with something, and he'd play it, sight reading it perfectly. Then he would say, "And this is what it would sound like in retrograde—backward." Or he'd say, "Here's what it sounds like in Lydian." I'd ask, "What's Lydian?" And he'd explain. So I was

composing for him, and I wrote something for the high school orchestra. But in my head that was a different world than the guitar. The guitar was my object for Led Zeppelin songs; you played "Heartbreaker" on the guitar.

But when I started taking lessons from Joe—who had the same music teacher and was basically learning the same theory—Joe would say, "You can take this scale and apply it to the guitar." And it was an epiphany for me.

SATRANI Mr. Westcott asked all of his students to write every day, but he had a different approach with me. He said, "You know, it may turn out that you're not Jimi Hendrix or Jimmy Page after all. Don't take this the wrong way, but you might want to get used to writing music every day. You might want to develop your mind to be a better musician. Your fingers, nobody knows how fast they're gonna go, but there's no stopping your brain." He was trained to be a classical pianist, so he knew about the limitations that were coming—the roadblocks that you just can't foresee.

CW So Joe, would you write out exercises for Steve and say, "Here, go home and play this?"

SATRANI Yes. You know Steve probably still has some of the lessons.

VAI I have 'em all, brother.

SATRANI I don't remember page by page what I gave people. I just know that at times I felt like I was barely one step ahead. With a few guys, like Steve and his friends, it was like, Oh shit, they're coming up fast. I better learn something new! I was just a year or a year-and-a-half ahead. That's not much when you're beginners and you're approaching intermediate. The gap starts to close in terms of how many years you've been playing. I was getting stuff from Bill Westcott in advanced theory class, and Steve was taking just the regular theory class, so the turnover was fast. Eventually, Steve and I just ended up jamming together. It was a case of saying, "Let's just see how far we can take all the stuff that we're getting at school."

CW So you eventually reached this point of parity.

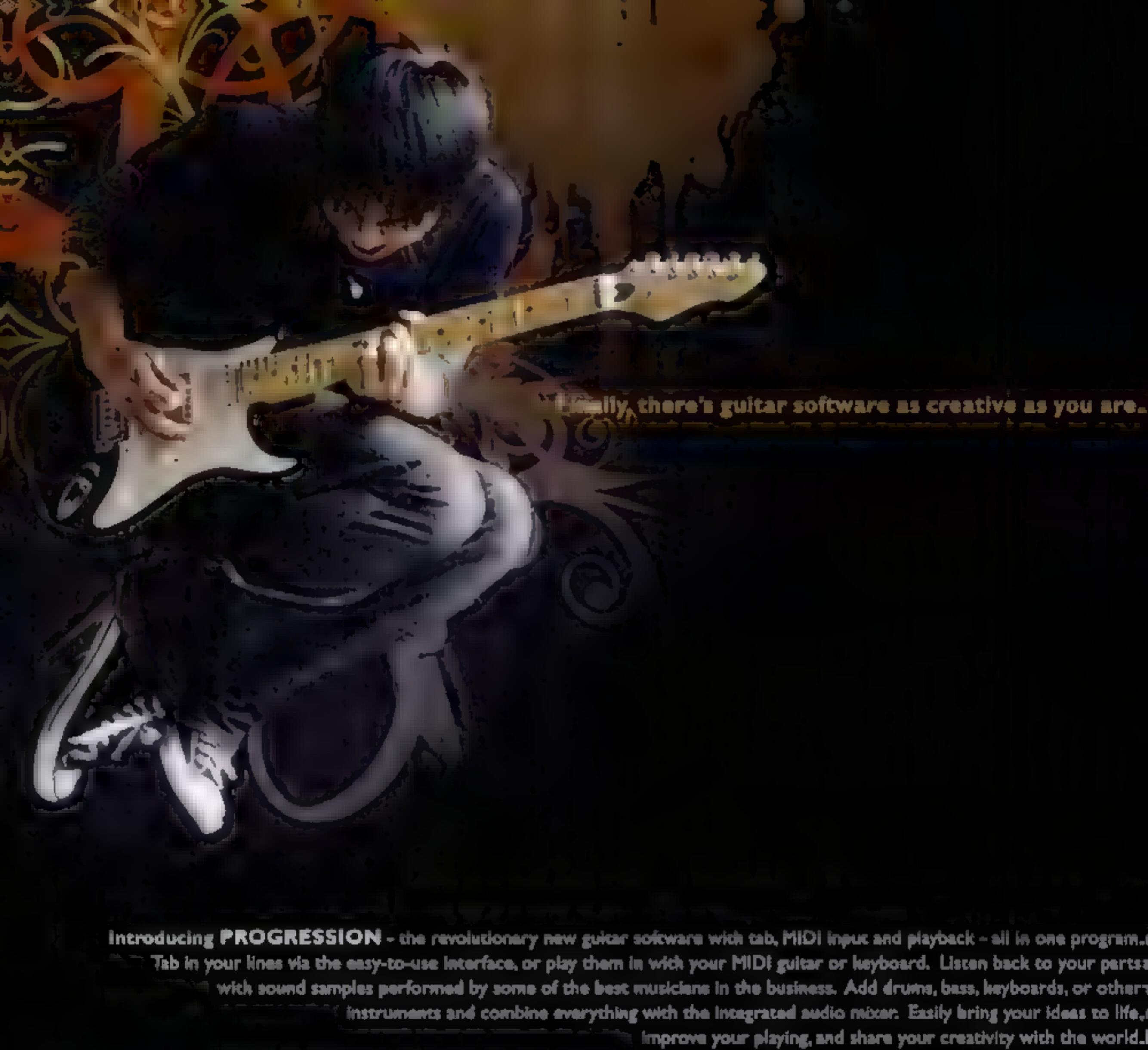
VAI Well, it never seemed that way to me! [laughter] There was always a musicality to whatever came out of Joe's fingers, whether it was faster than some of his students or not. There was a touch to it that sounded like music. You can know all the theory and teach all the theory, but there's a big difference between that and playing something that sounds like a piece of music. That's something you can't teach. You can only bear witness to it.

So in that regard we were always in awe of Joe. I remember a couple of times, we'd have little lesson parties. We'd have five or six guitarists over, and Joe would challenge us to think outside the box. Plus, he was older and cooler and in a band. We just revered him. I took lessons with lots of people at various times, but nobody resonated with me in the same way as Joe, in terms of the kind of music I was interested in. Joe was always rock. If I wanted to learn how to play a certain Bad Company song, for example, he'd say, "Doesn't that go like this?" And it would be exactly what the guy was playing on the record."

CW So did you guys stay in touch after high school?

SATRANI It seemed like we never really

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stopped communicating, via cassettes or letters or phone calls. This was before email. Steve, how old were you when you went to California?

VAI Twenty

SATRIANI Steve was in that wonderful period of starting to work with Frank [Zappa]—a whole new world. Where was I? I was off in Japan, doing the things you do when you're in your early twenties, just kinda going crazy.

VAI But we were always communicating. I have a beautiful letter of yours, Joe. You wrote it on a paper bag. And you had just received a letter from Al Di Meola.

SATRIANI Oh, really?

VAI And you sent me the letter. You said, "I wrote to Al Di Meola, and look what he wrote me back."

SATRIANI We gotta show it to Al! It would be great. Al would love it.

CW Vis-à-vis Steve's early success, I was going to cite that great Morrissey song, "We Hate It When Our Friends Become Successful." Was it like that for you, Joe?

SATRIANI Are you kidding? Not at all. Any one of our crazy crew who got success, who got an entree into what we were all dreaming about, it was like "Yeah!" And the rest of us would call each other and say, "Did you hear?"

VAI I gotta tell you, every step of my career. Joe was nothing but absolutely supportive.

CW So when Steve's *Flex-able* came out in 1984, and it was self-produced and self-released, was that an inspiration for you, Joe, to go the self-produced, self-released route

with your first EP and *Not of this Earth*?

SATRIANI Yeah, and the tape Steve made just prior to that was a big inspiration, too. It had—what was it called: "Garbage Wrapped in Skin"?

This weirdo, experimental...

VAI Don't you dare!

CW That's a song title? "Garbage Wrapped in Skin"?

SATRIANI "That's all we are."

CW That's the lyric?

SATRIANI That's the lyric. I'm just quoting.

VAI I was going through a dark period

SATRIANI I think everybody around you has an influence. Imagine you're walking around and you hear different projects from people in your town whom you know very well, and you're getting these weird "Garbage Wrapped in Skin" tapes from your long-lost buddy in another city. It definitely had an impact on me. That and the frustration of being in the Squares [Satriani's group in the early Eighties] got me into recording that first EP where I'm doing all that scraping of the strings and tapping the pickups. It just seemed like I could do it. And once I got a really bad reaction from just about everybody, I was determined to do it again. That became *Not of this Earth*.

VAI Isn't it nice to be able to look back and know you've got one really weird record? With *Flex-able* I think Boy the audacity! Also, What were we thinking?

SATRIANI And what were the people around us thinking? It was so contrary to anything that could possibly be successful.

VAI I mean, if you listen to that record and then *Surfing with the Alien*, you see how far apart they are. Same thing if you listen to *Flex-able* and *Passion and Warfare*. It's not even apples and oranges. It's more like apples and beef yogurt.

SATRIANI Mmmm, I haven't seen that flavor yet.

VAI *Passion and Warfare* being the apple, of course. But it's really nice to look back at that stuff. We really had courage.

CW So when are you guys going to make an album together?

VAI It's something that we've thought about. But scheduling has always been difficult: "What are you doing?" "Well, I booked a tour this year." "And I'm doing a project with an orchestra."

SATRIANI I know Steve and I both have a list of things that we'd like to accomplish before we kick the bucket, and that's one of them. We're on DVD together quite a bit now, so we're getting closer.

VAI One of the most interesting payoffs in this whole situation is how Joe and I have been able to play music together all this time, like when we do the G3 tours. Isn't it extraordinary that we've been able to travel the world together and do this thing? And then we got John Petrucci on G3—another kid from Long Island.

CW And it's not like a band situation, where you've been joined at the hip ever since high school.

SATRIANI No. We've had very divergent careers and pretty different musical sensibilities. But elements of them have come together to create stimulating events for people.

VAI Obviously it would be great if Joe and I would just agree to do a recording together. And maybe it will happen at some time.

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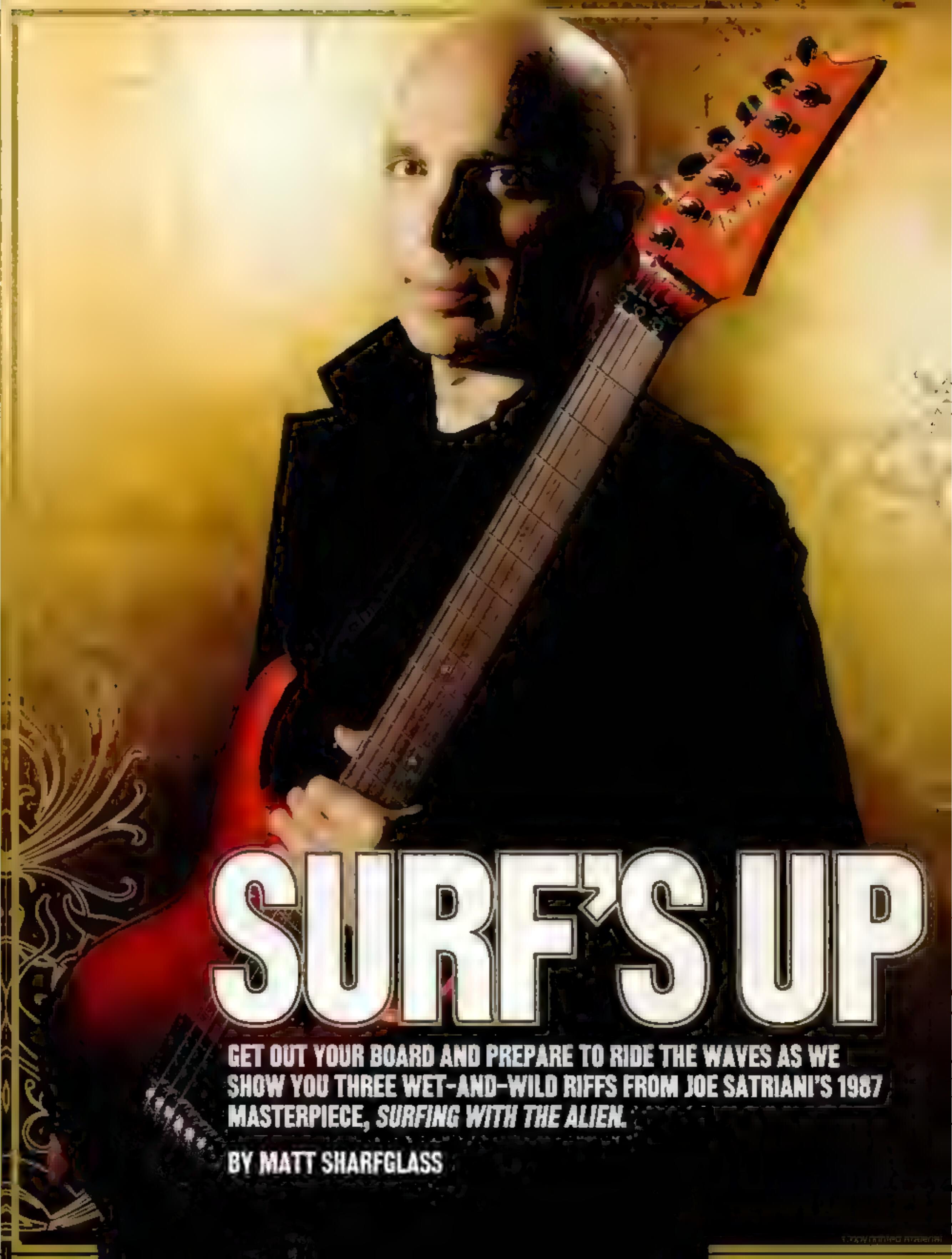
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SHOW YOU THREE WET-AND-WILD RIFFS FROM JOE SATRIANI'S 1987
MASTERPIECE, SURFING WITH THE ALIEN.

BY MATT SHARFGLOSS

WHEN IT WAS released in 1987, Joe Satriani's *Surfing with the Alien* was hailed as a breakthrough for guitar rock. Not only did Satch combine virtuoso technique with gorgeous melodies—he also managed to score a hit. "Satch Boogie" and the title track became radio staples, and the album broke *Billboard*'s Top 30 album chart, making it the first instrumental rock album to chart so high in years. Ever since, *Surfing with the Alien* has been part of every serious guitarist's collection, and the album's new 20th Anniversary edition only confirms its continued importance.

In this lesson, we'll look at three riffs from the album's most popular songs: "Surfing with the Alien," "Ice 9" and "Crushing Day." These are also demonstrated on this issue's accompanying CD-ROM, along with two additional riffs from "Satch Boogie" and "Midnight."

In FIGURE 1, Satriani kicks things off with a pick-tapped Phrygian-like run for the opening solo break to "Surfing with the Alien." If you're as confused by modes as I am, think of the Phrygian mode as a scale that begins on the third note of another major scale. Since we're in the key of C# minor, we can think of C# as the third note of an A major scale; the C# Phrygian scale would therefore begin with C# (instead of A) and progress as follows: C# D E F# G# A B C#—basically a C# natural minor scale with a flatted second (D instead of the D# that would otherwise appear in the C# natural minor scale).

I refer to this particular run as "Phrygian-like" because Satriani alters its mode by changing the minor third in the scale (E) to a major third—E# (more commonly known as F). This, combined with the flatted second, gives the phrase an unexpected exotic feel. Satriani begins the solo by trilling between the C# and D notes at the 21st and 22nd frets on the high E string, then weaving his way down the Phrygian scale, replacing the minor third with a major third in bars 3 and 4 of the figure. Tapping the trill with the pick instead of the index or middle finger will eliminate pick-hand fatigue while keeping the volume consistent throughout the phrase, preventing you from running out of steam on both fronts. Hold the pick in a downward direction, and as you change notes with your fretting hand, be careful not to slip and tap any note other than the high D at the 22nd fret

FIGURE 1 "Surfing With the Alien" opening solo break

FIGURE 2 "Ice 9" opening rhythm phrase

FIGURE 3 "Crushing Day" intro

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(as indicated in the music). By maintaining this unrelenting dissonance, Satriani creates tension throughout these four bars, finally resolving to the pick-tap-trilled C# octave at the end of the last bar.

A note about reading the music in this figure: all those grace notes and trill markings can make the phrase appear more complicated than it actually is. Since we already know that the whole figure is tapped and trilled, I recommend first zoning in on the actual rhythms and playing through the figure conventionally, without the trills and tapping. Simply disregard the grace notes and focus on everything else; play through the figure a few times to get your ear accustomed to it, then add in the tapping and trills.

Satriani makes ample use of the C# Dorian mode in the opening rhythm phrase of "Ice 9" (FIGURE 2). The Dorian mode is essentially a scale that begins on the second note of another major scale, so if we're in C# Dorian, then C# can be thought of as the second scale

degree of the B major scale. Therefore, the C# Dorian mode runs as follows: C# D# E F# G# A# B C#—a C# minor scale with a major sixth (A#).

The key to making this figure come alive is in the contrast between the palm-muted and non-palm-muted portions of the phrase. Specifically, observe the accents where indicated and dig heavily into those palm-muted power chords with your pick—just don't apply too much pressure with the heel of your palm or the strings will go sharp. The intro to "Crushing Day" (FIGURE 3) follows the same principles where the picking hand is concerned. Dial in a hefty amount of gain and pick the strings hard to bring out the overtones produced by the distortion in combination with the perfect fifth and diminished fifth voicings that make up this phrase.

For an in-depth demonstration of the two-handed tapping break in "Satch Boogie" as well as the tapped first phrase to "Midnight," check out the CD-ROM. ■

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SINCE ITS APPEARANCE in *Guitar World* in 1990, Vai's intensive guitar regimen has been the Holy Grail for serious players. Here, for the first time in 17 years, is the lesson that shaped a generation of guitarists.

Seventeen years ago, Steve Vai sat down with guitarist/transcriber Dave Whitehill and outlined his practice routine for the January 1990 issue of *Guitar World*. Never before had a guitarist given such an in-depth explanation of his musical exercise regimen. It became a must-have for guitarists, many of the players interviewed in *GW* have cited it as an influence on their development as guitarists. We thought it would be cool to give you the chance to experience the workout in its original form and to learn some of the things Vai has done to develop his formidable chops and remarkable music vocabulary.

To start, Vai presents the general philosophy behind his approach to the guitar. "I could sit here and tell you, 'Rule of thumb: try to always play clean,' or 'Rule of thumb: think melody.' But I wouldn't because I really don't think there are any rules of thumb. If you try to do something that somebody else says is a rule of thumb, you might be going against your better judgment. Most of the time, innovation happens when people break the rules.

"A rule of thumb I could offer is never take what anybody tells you as gospel. Music is an art form; it's an expression of yourself, and you have to do it the way you do it. I'm not saying don't listen to what anybody else says, either, because it's very helpful to hear about what other people have learned. It's very helpful to build your technique around someone's lesson in a magazine. I may show you certain exercises I did that I thought were helpful, but you shouldn't get carried away with what I or anyone else does because you'll start sounding like me or the next guy and lose sight of your own musical identity.

"I could tell you, 'Play from the heart,' but what the hell does that mean? It's easy to say, but it's a hard thing to understand. When you say, 'Play from the heart,' you mean, 'Play from your own heart,' but what is in your own heart? To know your heart, you have to know yourself; and to know yourself, you have to be yourself; and to be yourself, you have to like yourself. This goes into all these realms of psychology, but this is what I think is important to a person's playing and the way he expresses himself."

THE 10-HOUR WORKOUT

On his way to becoming a guitar virtuoso, Vai would practice 10 hours per day and document everything he did. The first hour was devoted to technical exercises, the second to scales and

FIGURE 1

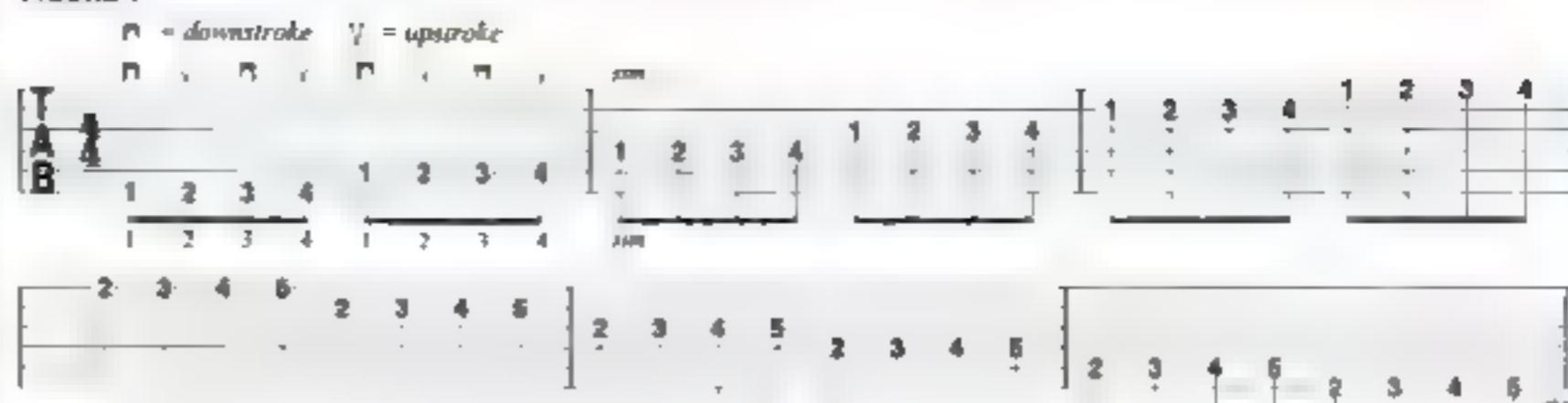


FIGURE 2



FIGURE 3



FIGURE 4

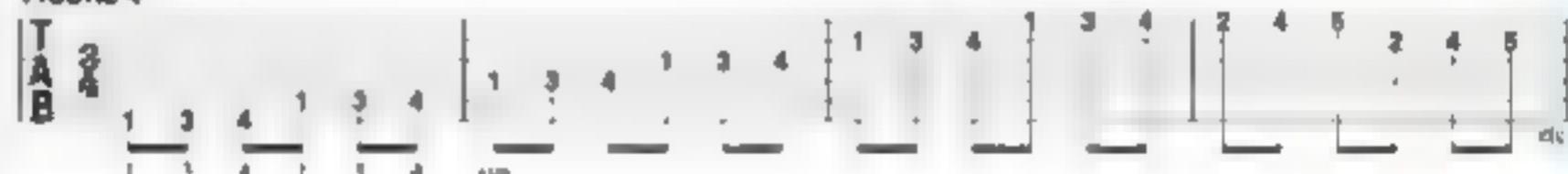


FIGURE 5



FIGURE 6



FIGURE 7

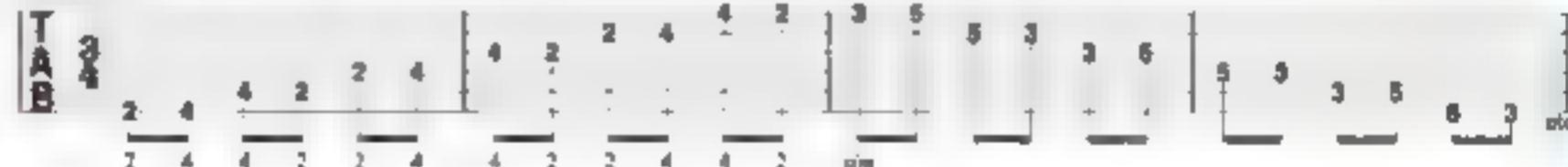


FIGURE 8

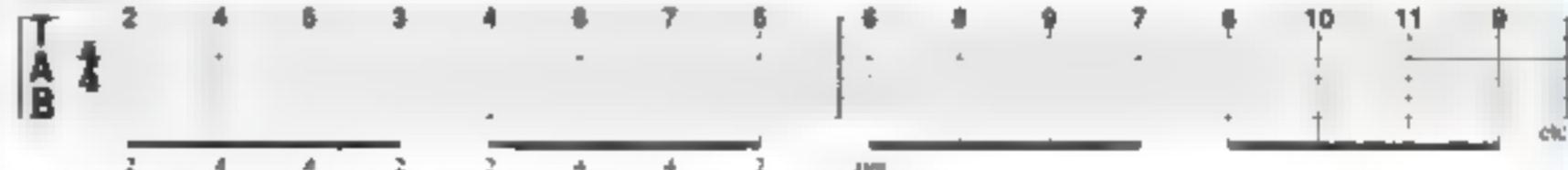
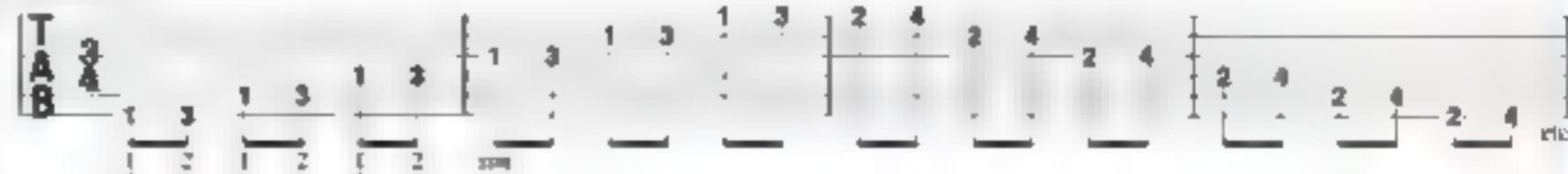


FIGURE 9



ON DISC

the third to some "chord thing." He'd repeat these areas three times and devote the remaining time to a "Sensitivity Hour," during which he would try to reproduce spoken phrases as passages on the guitar. In addition, the exercises were divided into three categories: linear picking, stretching and angular. All of them are outlined in the following text.

LESSON 10 EXERCISES

To develop a strong, fluent alternate (down-up) picking technique, Vai recommends practicing "things that are technically awkward, like picking three or four notes on a string and crossing over to the next string and doing it again. Start very slowly and use a metronome; go all the way up and down the neck. Once you feel comfortable playing a certain pattern, set the metronome a little faster. Keep doing this and eventually, after several months, you're just wailing."

The first example of this type of linear exercise is based on an ascending pattern we'll simply call "1-2-3-4," as this refers to the order in which the fret-hand fingers are placed on each string (FIGURE 1). When playing this exercise, try to keep your fretting hand fingers as close as possible to the fingerboard. You should keep your first finger on the string until the fourth finger makes contact, at which point the first finger moves over to the next string. This is a great, uncomplicated exercise for a novice guitarist.

Van then demonstrates an alternating variation (FIGURE 2) in which the fingering pattern (represented numerically below the tablature) follows the repeating sequence 1-2-3-4, 2-3-4-1, 3-4-1-2, 4-1-2-3. This alternating idea is also played on a single string (FIGURE 3) and has the added benefit of offering a great exercise in position shifting. The next step is to exhaust all other permutations of the 1-2-3-4 or any other four-note combination you find awkward and practice them in a similar manner.

If we apply Vai's pragmatic approach to three-note-per-string combinations—for example, 1-3-4—the result would be the three exercises shown in FIGURES 4-6. These exercises present a workout for the brain as well as the fingers. Approach them slowly at first, until the logic behind each pattern sinks in.

Of course, two-note-per-string patterns could also be used for linear picking exercises (**FIGURES 7 and 8**). If you have problems crossing strings with the same finger, you'll find the exercise shown in **FIGURE 7** to be particularly beneficial. Roll your fretting finger over the strings as you switch from one to the next to keep the notes from 'bleeding' or ringing.

FIGURE 10



FIGURE 11

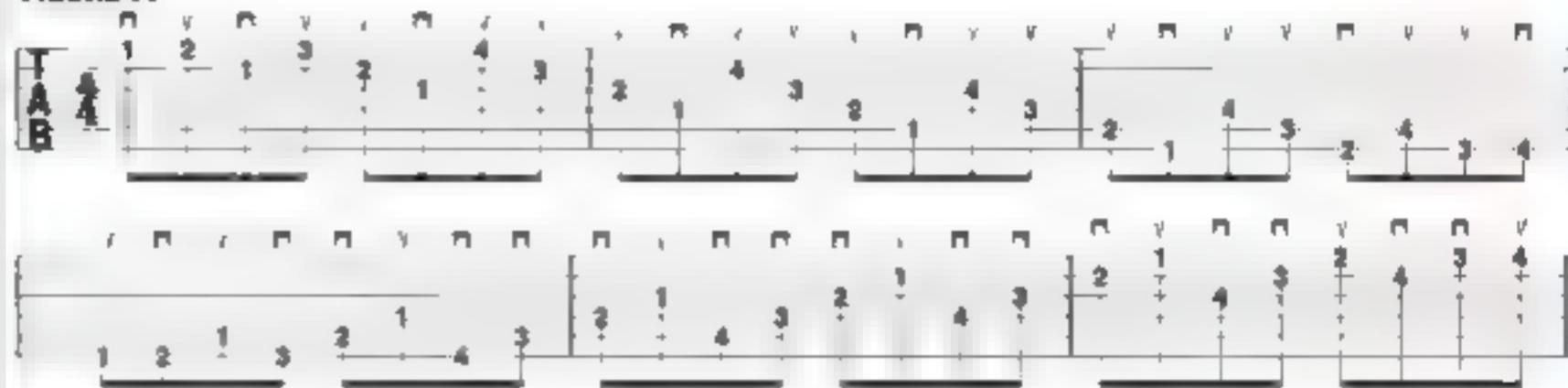


FIGURE 12

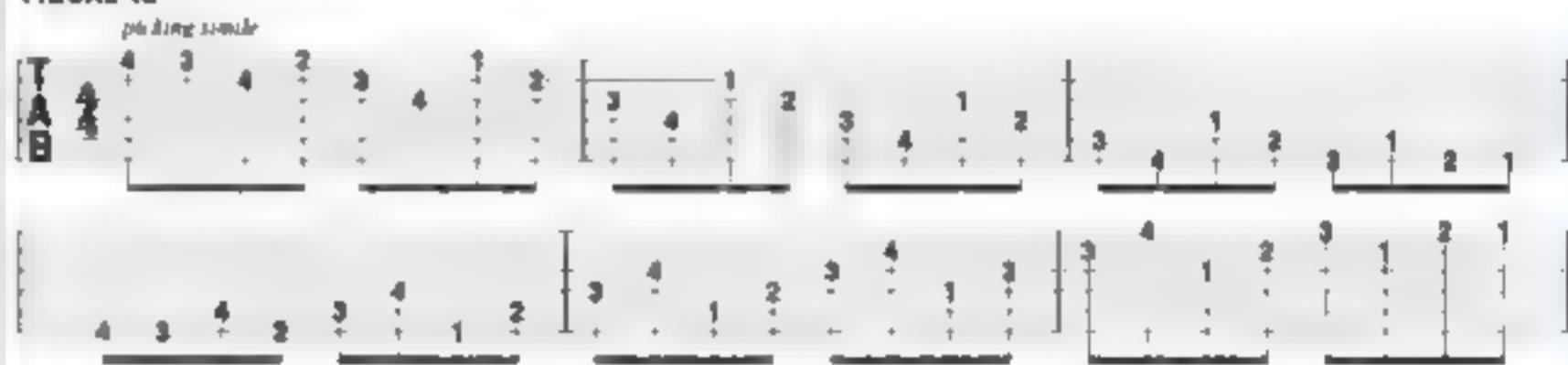


FIGURE 13

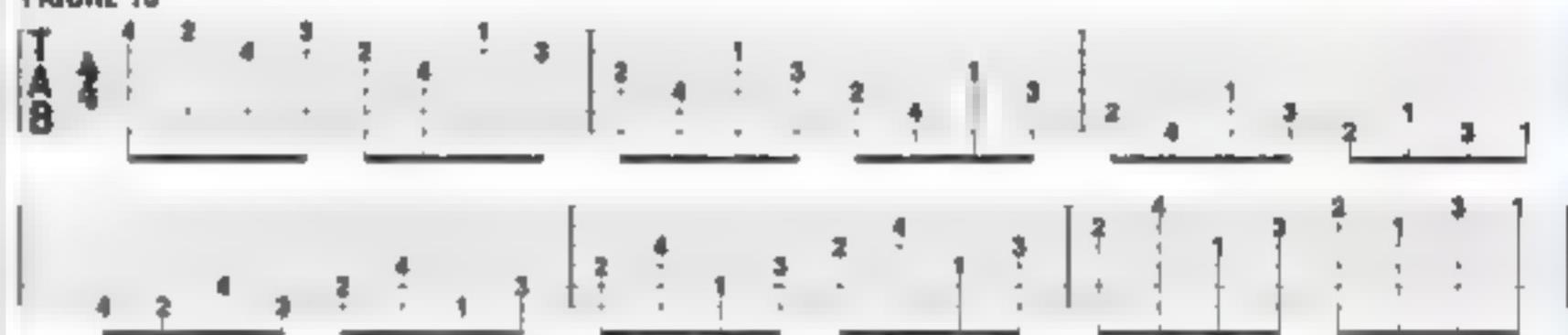


FIGURE 14

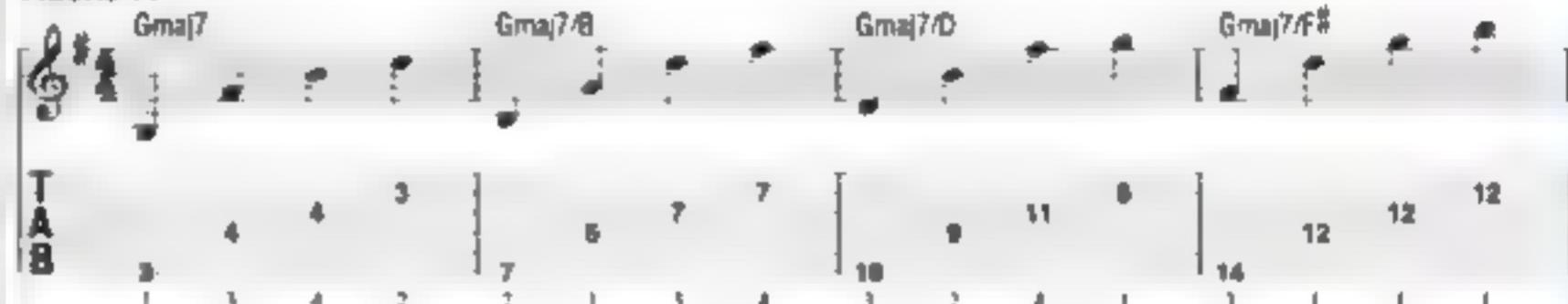
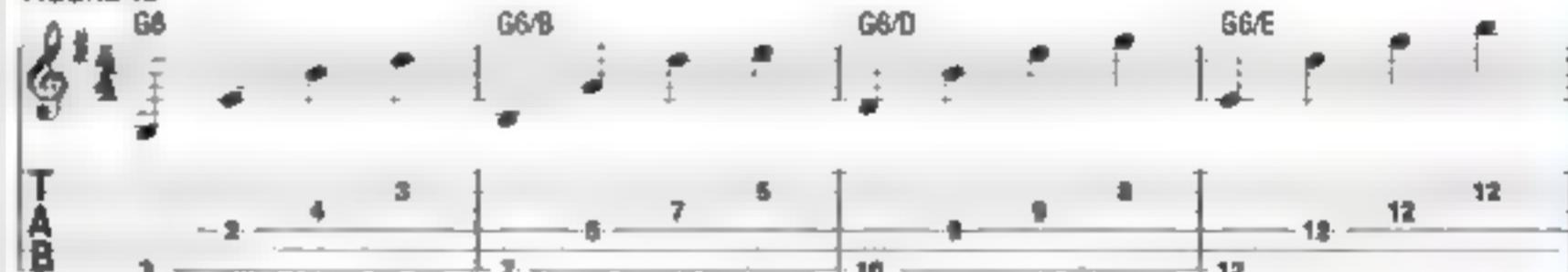


FIGURE 1B



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into each other. To do this, simply straighten your first knuckle as you shift the fingertip pressure over to the next string.

STRETCHING EXERCISES

The stretching exercises depicted in FIGURES 9 and 10 are played just like the two-note-per-string picking exercises, but here you want to gradually increase the span of your fretting hand. FIGURE 9 stretches each adjacent finger pair (1-2, 2-3, and 3-4). If you find it difficult to play any of these stretches in first position, begin higher up the neck and work your way down as your fingers become more limber and their range of motion increases. Despite the awkward stretches, strive for clean execution and allow each note its full duration. If there's a big gap of silence between each note, you're cheating.

FIGURE 10 works the 1-3 and 2-4 finger pairs. In addition to these two exercises, try spanning four or five frets with the first and fourth fingers. As before, if you encounter any difficulty, begin higher up the neck until your hand muscles and ligaments become more flexible. Unlike weight lifting, "No pain, no gain" does not apply here. Stop if you feel any discomfort.

"Hand position is critical in all these exercises," Vai emphasizes. "Don't hook your thumb over the top of the neck. This will greatly decrease your stretching ability. Keep it centered behind the neck and your fingers parallel to the frets before you attempt a stretch."

ANGULAR EXERCISES

"Angular exercises improve your string-crossing chops," Vai says. "The more adept you are at crossing strings with the pick, the better your picking technique." FIGURE 11 exemplifies what angular exercises are all about. The general idea is to take a finger pattern, in this case 4-3-2-1, and work it across the strings assigning one finger per fret. Since there are only three groups of four adjacent strings (first through fourth, second through fifth and third through sixth), the entire pattern doesn't manifest itself until it is played on one of these three string groups.

You may find it helpful to visualize three "phantom strings" on either side of the neck, to give you a reference for fingering the first six and last six notes of the exercise. With this approach, the progression of notes seems very natural. For example, when playing the first note (F) with the first finger (1), think in terms of the complete 4-3-2-1 pattern with the other fingers (2-3-4) on the imaginary strings. Therefore, only the first finger is being used. As the pattern moves across the strings, all four fingers are eventually brought

FIGURE 17

FIGURE 17 consists of four measures of musical notation and corresponding tablature. The chords are Gm7, Gm7/Bb, Gm7/D, and Gm7/F. The tablature shows the strings (T, A, B) and frets (3, 2, 1) for each measure, with fingerings indicated above the notes.

FIGURE 18

FIGURE 18 consists of four measures of musical notation and corresponding tablature. The chords are Gm6, Gm6/Bb, Gm6/D, and Gm6/E. The tablature shows the strings (T, A, B) and frets (2, 3, 1) for each measure, with fingerings indicated above the notes.

FIGURE 19 G major scale, second position

FIGURE 19 consists of eight measures of musical notation and corresponding tablature. It shows the G major scale in second position, starting on G and ending on G. The tablature shows the strings (T, A, B) and frets (5, 4, 3, 2, 1) for each measure, with fingerings indicated above the notes.

FIGURE 20 G major scale in thirds

FIGURE 20 consists of eight measures of musical notation and corresponding tablature. It shows the G major scale in thirds, starting on G and ending on G. The tablature shows the strings (T, A, B) and frets (5, 4, 3, 2, 1) for each measure, with fingerings indicated above the notes.

FIGURE 21 G major scale in fourths

FIGURE 21 consists of eight measures of musical notation and corresponding tablature. It shows the G major scale in fourths, starting on G and ending on G. The tablature shows the strings (T, A, B) and frets (5, 4, 3, 2, 1) for each measure, with fingerings indicated above the notes.

FIGURE 22 G major scale in fifths

FIGURE 22 consists of eight measures of musical notation and corresponding tablature. It shows the G major scale in fifths, starting on G and ending on G. The tablature shows the strings (T, A, B) and frets (5, 4, 3, 2, 1) for each measure, with fingerings indicated above the notes.

FIGURE 23 G Dorian mode in thirds, second position w/first-finger stretch

FIGURE 23 consists of eight measures of musical notation and corresponding tablature. It shows the G Dorian mode in thirds, second position, with a first-finger stretch. The tablature shows the strings (T, A, B) and frets (5, 4, 3, 2, 1) for each measure, with fingerings indicated above the notes.

into play. Likewise, as you run out of strings in bar 3, all fingers, except the fourth, move off the neck onto the imaginary strings.

FIGURE 12 shows a 1-2-3-4 applied to an angular exercise. Use the imaginary strings approach to make it easier to figure out the corresponding exercises for other finger patterns. For example, an angular exercise based on a 1-3-2-4



**HAND POSITION
IS CRITICAL
IN ALL THESE
EXERCISES.**

finger pattern would begin 4, 2-4, 3-2-4, 1-3-2-4, as illustrated in the first bar of FIGURE 13.

CHORD STUDIES

Vai's three one-hour chord study sessions were as varied as the other areas of his workout. "For the first hour, I'd study charts. I'd take *The Real Book* [a bootleg anthology of jazz



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and fusion standards used for decades by jazz musicians and students, particularly at the Berklee College of Music in Boston] and play stuff like [plays the melody to the Hammerstein/Kern standard "The Last Time I Saw Paris"]." He would spend the second hour experimenting with unusual chords and voicings, and "for the third hour, I would just jam on a rhythm like [plays a funky EmII chord vamp]. Once I got a groove going with it, I'd record it and solo over it. I would also invert and arpeggiate different types of chords, like Gmaj7." [FIGURE 14]

"Invert" and "arpeggiate" require some explanation. "Inversion" is a technique in which a chord is voiced so that any of its notes other than the root is the lowest (bass) note. In FIGURE 14, a Gmaj7 chord (G B D F#) is voiced first with the root in the bass (bar 1), then the third, fifth and seventh. "Arpeggiation" means playing the notes of a chord in succession rather than simultaneously. Other common four-note chords, such as the sixth, dominant seventh, minor seventh and minor sixth, are given the same treatment in FIGURES 15–18. Try to identify any familiar chord shapes (or fragments of them) as you move through these inversions. For example, in FIGURE 16, it's easy to visualize the G7 barre chord shape in bar 1 and an A-shaped barre chord in bar 4.

SCALE/MODE STUDIES

Vai's scale workout involves playing the major scale in all 12 keys at 10 different tempos, and practicing scales in interval patterns. For example, after playing the G major scale in FIGURE 19—a standard scale shape that all novice guitarists should learn—he plays it in thirds (FIGURE 20), fourths (FIGURE 21) and fifths (FIGURE 22). Practicing scales in interval patterns like this is an excellent way to improve your coordination and come up with alternatives to playing straight ascending and descending linear patterns in your lead playing, which can quickly become boring.

Vai then runs through all the diatonic modes in thirds (FIGURES 23–28). The guitarist advises, "Play them slowly to make sure they're perfect—clean, even and right in sync with the metronome—and concentrate on making sure your pick isn't moving that much."

Vai says his woodshedding experience while studying at Berklee "was very mechanical. I used to try and balance the technical with the emotional in my playing and found that, once I got my motor skills sharpened, it became a lot easier for me to express myself, as long as I didn't get carried away with my chops. It's very easy to say to yourself, 'Wow, I've got chops now,' as a result of all these mechan-

FIGURE 24 G Phrygian mode in thirds, third position

FIGURE 25 G Lydian mode in thirds, second position

FIGURE 26 G Mixolydian mode in thirds, second position

FIGURE 27 G Aeolian mode in thirds, third position w/fourth-finger stretch

FIGURE 28 G Locrian mode, third position

FIGURE 29 E major scale, extended pattern

cal-type exercises, but then you'll lose sight of why you have the chops in the first place."

In terms of ear training, it's very helpful and educational when practicing modes to have a bass note "drone" sounding the root note (G in these examples). This way you can really hear and internalize the mood each mode creates. Without the root note of the mode in your ear, the brain will just pick up on the relative major scale from which the mode is derived. For example, when playing G Phrygian (FIGURE 24), it's easy to gravitate toward hearing it as being an E⁺ major scale starting on G.

The Lydian mode (FIGURE 25) is one of Vai's favorite scales. The raised, or "sharped," fourth in this pattern gives



MOST OF THE TIME, INNOVATION HAPPENS WHEN PEOPLE BREAK THE RULES.

the Lydian mode its distinctive, exotically beautiful quality. Play this pattern with a friend strumming a G chord, and you should notice a definite Vai sound.

Asked whether he used the other possible positions for the major scale, Vai responds, "No, I just used to play in that one position; the others were useless to me. The only reason I used those scales was to get the sound of them in my head and get my fingers going. I didn't want to learn scales in a million different positions because I was afraid my playing would become too position-oriented. I used to do this really cool exercise in every key: starting with E major, I would go from the lowest to the highest note [plays FIGURE 29] and then come back down."

You'll have to figure out your own



fingering for this elongated scale pattern. It comes down to whatever works for you. Experiment with finger slides and quick, stealthy position shifts. Bearing in mind that the idea is to minimize hand movement wherever possible, moving your first finger frantically from note to note doesn't make much sense...unless you're going for a sitar-like vibe. Vai says, "The premise is that you have to do it by ear and play it differently each time without making a mistake, otherwise you have to start over. Your fingers will kind of develop 'eyes,' and you'll get a feel for playing the scale you're hearing in your head instead of being absorbed by the mechanics of it all."

LEAVING THE WOODSHED FOR OTHER REALMS

"Anyway, that's about nine hours of practice, and that was just on the first day. On the second day, I'd do less but move onto other things. I'd devote three hours to the mechanics, then work on vibrato, or take hammer-ons, pull-offs and 'flutters' [trills] and work on those for an hour." That may sound rather ambitious, but Vai also makes time for working on the feel of his playing. "I would always reserve the last hour of my routine for just soloing and jamming. You know, just feeling it, forgetting everything and just doing it.

"Later, I used to do this thing called the 'Sensitivity Hour,' where I'd try to play with as much extreme sensitivity as I could. I would record a chord progression, like this [plays FIGURE 30a] then think of a phrase in my head—like a word or a sentence—and try to play it melodically on the guitar."

To illustrate his point further, Vai asks Whitehill to say a word or a sentence; Whitehill reflects on the solo Vai had just played in FIGURE 30a, and replies, "Hey, Steve, that was really nice!" Vai then mimics this sentence in the first two bars of FIGURE 30b, following up with variations in each of the subsequent phrases. Each note corresponds to a syllable, and the rhythms follow the natural speech pattern. Vai explains: "You can start speaking your mind to yourself. Some people do this, and this is the way they pray—they pray to themselves when they play the instrument. It's very expressive and a lot better than thinking. Okay, I'm in the key of E minor and this [plays the second chord of the progression, Gmaj13] is probably a Gmaj6 or a major seventh with the 13th and ninth, and I can play these notes [plays the notes D, A and E in descending fourths on the first, second and third strings in the ninth position].

"It's much easier to just say something to yourself. What happens then

FIGURE 30a

Em(add9)

Gtr. 1 Riff A (play 3 times)

Gtr. 2 plays Riff A four times

*doubled by Gtr. 2 third time

Em(add9)

Gmaj13

Em(add9)

Gtr. 1

Gtr. 1

FIGURE 30b

Em(add9)

Gtr. 2 repeats Riff A twice

Gmaj13

Em(add9)

Gmaj13

Gtr. 1

Gtr. 1

is that you start saying things that are extremely personal, that probably only you can understand, but the personality behind each phrase will reach your audience. It'll make your solo mean something very special and it'll add a certain feel to the way you play it. This technique can be very useful for pulling yourself out of a creative rut. Of course, your frame of mind will be dictated by the rhythm. It's tricky and requires discipline, but it's worth trying because it's so expressive."

Examples of "talking guitar" in Vai's discography include songs such as "Yankee Rose" with David Lee Roth and "The Dangerous Kitchen" with Frank Zappa. "It all started with Zappa's 'The Jazz Discharge Party Hat,'" Vai reveals. "Frank had this half-talking/half-singing thing he used to do. It made me realize that everything you do and say has a pitch that can be translated into music. If you take our conversation right now and put a metronome to it and stop the tape on every syllable you will find...that there are notes...to everything you say. Take those phrases and write them down in notation while trying to capture the right inflections. It's extremely time consuming, because it's really tough to get every little nuance of talking onto manuscript paper. But you can even go so far as to orchestrate it."



WHEN YOU CONCENTRATE ON ONE THING FOR LONG ENOUGH, YOU CAN REALLY GET INTO IT AND DEVELOP IT INTO DIFFERENT AREAS.

"I used to transcribe orchestra scores for Frank, which was really hard to do because, acoustically, your ear can decipher only three or four different sounds at one time. You have to be able to focus and concentrate on one instrument among many. You can do this by adjusting the EQ, listening to the recording in mono, using phase cancellation to hear certain things, listening to just one side in mono, or flipping the channels over [reversing the speaker wiring or headphone placement] because you hear things differently in each ear."

"Listening to things at half-speed helps tremendously. It's really weird, sometimes you hear things at half-speed that you never would've thought were on the recording. Using a different tape deck will change the sound, too. You might find one deck is better for pulling the bottom out and the other is good for hearing the top end."

In closing, Vai says, "Transcribing is a form of meditation. When I was doing it, I was so enthralled with it and the idea of working for Zappa that I would spend literally 12 hours a day doing nothing but transcribing. Sometimes, when you're listening to a piece of tape, it sends you off into another world. When you concentrate on one thing for long enough, you can really get into it and develop into different areas." *

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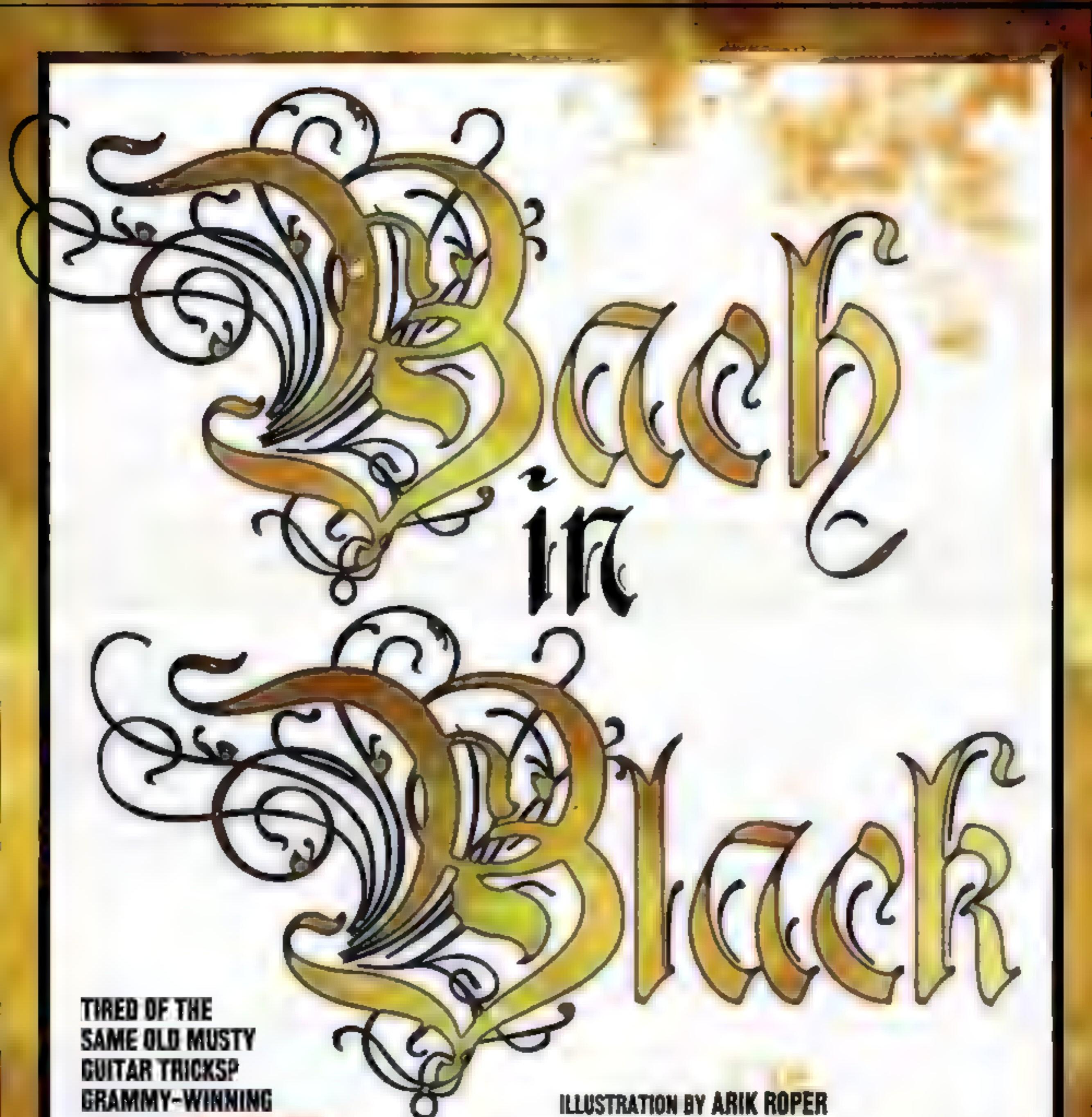
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**TIRED OF THE
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HELPS YOU PUT LIFE
BACK IN YOUR PLAYING
WITH THIS INTRODUCTION
TO THE MASTERFUL
TECHNIQUES OF THE
CLASSICAL GUITAR.**
BY MAC RANDALL

ILLUSTRATION BY ARIK ROPER

IT'S FUN TO PUMP out power-chord riffs, play blues licks and shred. But if you're like many guitarists, eventually you want to expand your range and move beyond the stuff you've been doing for years.

If you're up for new challenges, it may be time to consider following in the footsteps of such great electric axemen as Randy Rhoads, Yngwie Malmsteen and Steve Howe, and investigating a world where dazzling feats of prestidigitation are simply the order of the day in the world of classical guitar.

To find out more about this venerable six-

string tradition, *Guitar World* sat down for an afternoon with Sharon Isbin, one of the top classical guitarists on the planet today. If you saw Martin Scorsese's Oscar-winning movie *The Departed*, then you've heard Isbin's dulcet nylon-string tone. In addition to having won multiple music-industry awards, including a Grammy in 2001, Isbin founded the guitar department at New York's prestigious Juilliard School and has collaborated with a wide range of musicians, including Steve Vai, who wrote 2005's "Blossom Suite" for her. (For more information about Isbin, visit sharonisbin.com.)



"As a classical player," Isbin says, "you're covering rhythm, harmony, melody and orchestral colors all at once—and all by yourself. That's what makes it so appealing."

THE BASICS

If you're new to classical guitar playing, a couple of fundamental points are in order. First, to play this stuff right, you should really use a proper guitar for the task: an acoustic with nylon strings. For players accustomed to electric or steel-string acoustic guitars, this switch can be tough. Classical guitars have wider necks than other acoustics, which means the way you hold your fretting hand may have to change.

"String spacing is wider on classical guitars because classical players often have to contort their hands in ways that would make the fingers collide with one another if they didn't have as much room," Isbin explains. "Guitarists in other styles tend to play only one line at a time, and so they hold their hands differently." Isbin adds that she can tell when players have come to classical guitar playing from rock. "They're used to curving the thumb up around the neck. Classical players keep the thumb straight behind the neck; that gives the fingers on the fret hand maximum range of motion."

Furthermore, you'll have to adjust to a new way of picking the strings. "You want to cultivate playing with the tips of your fingers rather than having them flat across the fretboard," Isbin says. "Think of your knuckles as being parallel to the strings."

Once you've ditched your pick, let the nails on your picking hand grow. You'll need to maintain them, of course, keeping them moisturized and smooth. Isbin recommends shaping them with a nail file and rubbing them with silicone sandpaper to discourage nicks and tears. If you do break a nail and need a quick fix, try Rico press-on nails. This extra maintenance can be a drag, but the results are worth it. "I can keep my right hand in one place," Isbin says, "and just by altering the angle of the fingernail, or by combining the nail with the flesh of the fingertip in different proportions, I can create a whole spectrum of tonal possibilities with the same single note."

PICK-HAND TREMOLO

With these ground rules established, let's delve into a classical technique that's sure to grab listeners' attention: pick-hand tremolo—and no, it doesn't involve a whammy bar. The literal meaning of "tremolo" is "rapid repetition of a single note," and in this case the repetition is achieved with the middle three fingers of your picking hand, which should pluck the string one at a time in reverse order, i.e. with

All music performed fingerstyle. *p* = thumb *i* = index finger *m* = middle finger *a* = ring finger
FIGURE 1 from "Recuerdos de la Alhambra"

the finger that's farthest from you going first. In standard notation, this order is rendered as *a* (ring finger), *m* (middle finger) and *i* (index finger). When a classical player has his or her pick-hand tremolo revved up to the max, it not only produces an impressive, romantic, full-bodied sound but also looks fantastic. As Isbin puts it, "The hand is moving in waves."

The great Spanish guitarist and



TO PLAY THIS STUFF RIGHT, USE AN ACOUSTIC WITH NYLON STRINGS.

composer Francisco Tárrega (1852–1909) made pick-hand tremolo the central feature of his composition "Recuerdos de la Alhambra," which Isbin recorded for her 1999 album, *Dreams of a World* (Warner Classics/Teldec). A portion of the composition is transcribed in FIGURE 1. "This is from the B section of the piece," Isbin explains. "It's made up of fairly simple chords, which makes it easier to focus



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on what the right hand is doing. The thumb [p] is playing the accompaniment, and three fingers are handling the melody. The challenge here is to make sure all the notes sound rhythmically even. When the tremolo's not even, you've got a three-legged horse on your hands."

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Keeping that horse on all four legs demands slow, steady practice. "A good way to discipline your finger muscles so that your tremolo is perfectly centered within each bar of music is to use what we call *rest strokes*," says Isbin. "With a rest stroke, your finger rests for a moment on the next lower string behind the one you just struck, as opposed to a *free stroke*, where the finger makes contact with the string quickly and then moves away. I think of a free stroke as an airplane taking off at an angle and a rest stroke as a plane landing. For the free stroke, the finger points up, just glancing one string and missing the others around it, and for the rest stroke, it strikes the string you want to sound and continues in the direction of the one behind it."

Applying rest strokes to the Tárrega piece involves figuring out which beats are the strongest in each measure and then using the rest stroke to emphasize them. "In this case," Isbin says, "the tremolo notes are all 32nd notes in groups of three, and the second note in each group—the one that's picked with the middle finger—is the strong beat, so that finger does the rest stroke. If I practice the piece slowly enough that I can hear all the separate notes distinctly, I can use the rest stroke as a way of exaggerating that middle note; I'll pluck the note with more volume than the others. Over time, the exaggeration will help the finger muscles associate that beat with being the center of the phrase. The hand organizes its movement around what the middle finger's doing, and that helps to even out the tremolo."

Keep in mind that this rest-stroke exercise is supposed to be practiced slowly. When the Tarrega piece is performed at its prescribed tempo, with each eighth note whizzing by at the rate of 168 beats per minute (bpm), such exaggeration of a 32nd note becomes impossible. Even if you could do it, it wouldn't sound good, and so Isbin strongly cautions, "Only use rest strokes for practicing tremolo. Never, never use them for tremolo in an actual performance."

For practice, Isbin recommends using a digital metronome, which can allow you to move the tempo up or down one beat at a time. "Start with the metronome clicking 16th notes at 160bpm, and use the rest stroke on the middle finger. Gradually take the tempo up to 200, but don't start going

C⁷/sus4
buzz 4th fret

C7

Bm

A^E

E7

FIGURE 2 "Prelude," from Lute Suite in C minor (BWV997), transposed to A minor ↗

Asus2
barre 4th fret..... A

D in ca. 92
Am

Am/G

2 2 2 1 2 2 4 2 1 1 1 1 1 1 1 2 1 1 4 1 1 1

F **F/E** **Am/D** **Am/C** **Dm** **E** **E7**

let ring

FIGURE 3 “Bourée,” from Lute Suite in E minor (BWV996)

Em/G B/F# Em Am B G A Em/G B/F# Em D7/F# G Am B Am G B Em Em/G B/F#

TAB
0 2 3 - 2 0 4 0 2 0 2 4 3 1 0 2 0 0 2 0 2 0 4 2
A 3 2 0 0 2 0 3 2 0 2 3 0 2 0 3 0 2 3 0 2 3 2
B 3 2 0 0 2 0 3 2 0 2 3 0 2 0 3 0 2 3 0 2 3 2

Em Am B Am Em/G B/F# Em D7/F# G C D G

3 2 0 4 0 2 0 2 4 3 1 0 2 0 0 2 0 4 2
0 2 0 3 3 0 2 3 3 3 0 2 3 3 3 0 2 3 2



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faster until you've gotten the technique down perfectly at your current tempo. Once you're at 200, turn the metronome down to 100 and switch it over so you're now counting eighth notes instead of 16th notes. Get rid of the rest stroke and switch to a simple accent with the middle finger; your muscles should do that naturally by now. Again, gradually increase the speed. By the time you hit 132bpm, the middle-finger accent is only implied. Above that, I'm not thinking about the accent anymore—I can't when I'm going that fast—but subconsciously it's still there, keeping each measure even."

Once you've gotten your pick-hand tremolo technique together, you can start working on ways to make it sound more expressive. Try

moving forward and pulling back rhythmically at various points in the piece—this is called *rubato*—and experiment with dynamic contrasts by playing certain phrases louder or softer than others. "In the Tárrega piece, you've got to make sure you're shaping the thumb as well," Isbin adds, "by which I mean that you keep the volume of the part the thumb's playing under control. It shouldn't be taking center stage here; it's accompanying the tremolo of the other fingers."

COMPLEXITY

From tremolo we move on to counterpoint, the combination of two or more seemingly independent melodies. One of the all-time masters of counterpoint was the composer

Johann Sebastian Bach (1685–1750), so it's appropriate that Isbin demonstrates the technique with passages from Bach's Lute Suites, which she performs in their entirety on her album *J.S. Bach Complete Lute Suites*.

First up is the introduction to the Prelude from the Lute Suite in C minor (BWV 997), which Isbin plays in A minor, a better fit for the guitar's range. FIGURE 2 depicts the first four bars of the piece. "Bach is taking simple chords here and making melodic lines out of them," she says. "There's a repeated top motif that stays exactly the same three times, and it's answered by a moving bass line. That tension between the line that's fixed and the line that's in motion finally ends with a cascade of notes in the fourth measure. As I go across the strings with that cascade, I try to articulate the notes with my left hand so they sound like they're tied together; at the beginning of the line, I release the G right after I sound the F natural and the F natural right after I sound the E. But I don't let the open strings ring into the fretted notes. To me, that sounds too much like a harp."

In the famous Bourrée from Bach's Lute Suite in E minor (BWV 996), we're no longer dealing with one line answering another but with two completely independent lines running simultaneously. As Isbin plays the first eight bars of the piece (FIGURE 3), she says, "This is like two people having a conversation at the same time, but in such a way that they're not clashing with each other; they're actually creating a third person. The best way to start working on this is to practice one line at a time. Do the top melody first, then the bass line, or vice versa. Then when you're ready to combine them, sing one of the lines while you're playing both of them. When you're comfortable with that, sing the other one. Doing so will really help you hear and internalize each line independently and shape it the way you want it."

Isbin continues, "And while your main concern here is the left-hand fingering, don't forget the right hand. You can map that out in a number of different ways, but whatever you do, remember to alternate the fingers on the picking hand, and when you're switching strings, switch in the natural order of the fingers. Don't go from middle to index when you're switching to a higher string, for example, or you'll have a train wreck."

MINIMAL MOTION & VISUALIZATION

Before you start woodshedding these examples, heed two important final tips from Isbin. Number one: "Observe the principle of minimal motion. Whether it's with the left or right hand, don't spend time traveling somewhere you never needed to go in the first place. That's a waste of energy and will slow down your playing." Number two: "Practice away from the instrument. Once you've spent enough time on a piece to remember it all the way through, let it play in your head, visualize what your left and right hands should be doing at any given point and concentrate on how you want it to sound ideally. When you put in that kind of internalizing work, it's amazing how much more enjoyable it becomes when it's time to pick up the guitar again."

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Never mind the church burnings. Throughout the Nineties, EMPEROR forged the sound that defines symphonic black metal. Guitarists IHSAHN and SAMOTH reveal the inner workings of Norway's infamous iconoclasts.

BY BRAD ANGLE

PHOTOGRAPH BY JIMMY HUBBARD

GUITAR WORLD

93



EMPEROR

IN 1992, THE WORLD WAS WATCHING

Norway as the nation prepared for the prestigious honor of hosting the 1994 Olympic games in Lillehammer. Inside the country, however, a rash of church burnings and murders were terrifying the populace and threatening to overshadow Norway's reputation as one of the most peaceful and politically progressive countries in the world. The instigators, as the police soon discovered, belonged to an inner circle of extreme black metallers. Among them were several members of Emperor, at the time a relatively new entry among Oslo's burgeoning extreme music scene.

"We were all very psyched about the whole thing," Emperor's guitarist/vocalist Ihsahn says of that early period in the band's history. "I had long black nails and wore makeup and inverted crosses to keep people away. I realized when people hate you for being extreme, you might as well drive the point home."

Today, Emperor are renowned less for their violent past than for helping to spawn the subgenre of symphonic black metal now practiced by bands like Dimmu Borgir and Cradle of Filth. They've earned the respect of musicians and fans alike through four influential studio albums on which Emperor combined seething and malevolent vocals, progressive orchestral arrangements and haunting keyboards with thrash and death metal hallmarks like double kick drums and heavily distorted guitars. "Emperor's sound has always been a balance between Ihsahn's progressive melodic stuff and my in-your-face extreme death metal," says guitarist Samoth.

The partnership was not without its artistic differences, however, and after releasing 2001's *Prometheus: The Discipline of Fire & Demise*, Emperor broke up, citing a divergence in creative directions. They did so without a farewell tour, a move that disappointed their fan base. In 2006, however, after fielding many requests for a reunion, Emperor "decided to go out and do those final shows that we didn't get to do when the band split up," says Samoth. After sorting out the visa issues that prevented Samoth from playing last year's U.S. shows, Emperor—rounded out by

drummer Trym and touring keyboardist Einar Solberg and bassist Secthdamon—have returned to the States, performing with the passion, determination and brutal guitar assault that propelled the band during its heyday.

To understand Emperor and the sound they created, you have to go back to the Eighties and to three bands whose records set the stage for the extreme sound and attitude that would resurface a decade later in Norway's black metal scene.

With 1982's *Black Metal*, England's Venom not only effectively named the genre but also established a few of its key tenets: diabolic themes, unvarnished production and violent, theatrical imagery. Two

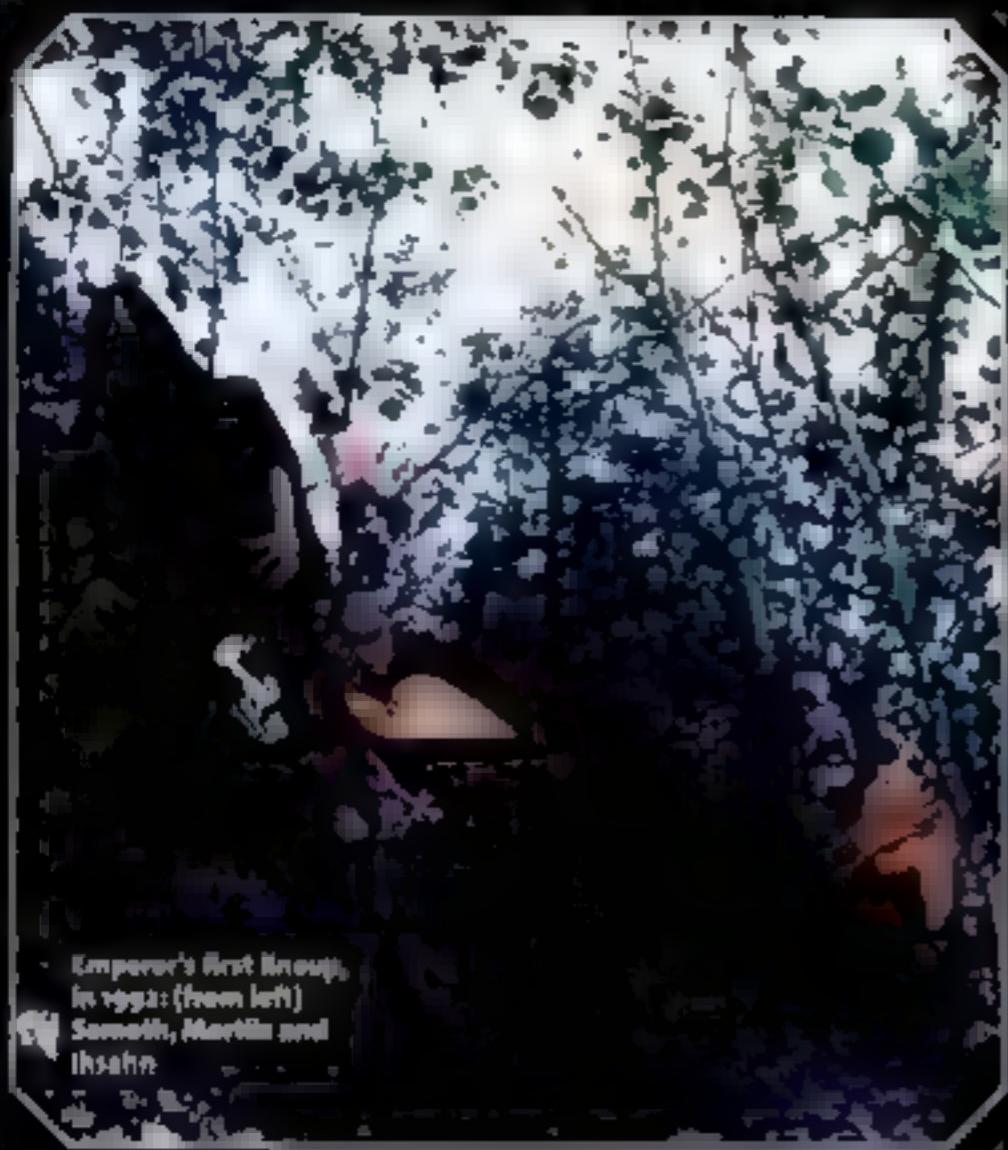


"At first we were so consumed by the music, but eventually all the darkness consumed the score, and it became very destructive." —SAMOTH

years later, a pair of European acts—Switzerland's Celtic Frost and Sweden's Bathory—pushed the emerging genre even further. Bathory's self-titled debut featured explicit satanic lyrics, low-fi production, eerie ambience and vitriolic vocals, while Celtic Frost's *Morbid Tales*



(from left) Ihsahn, Samoth and Trym
in 1999



Emperor's first lineup, in 1992: (from left) Svenneth, Martti and Ihsahn.

fused brutal thrash with progressive sound experiments. When the second wave of black metal hit the Nordic shores in the late Eighties/early Nineties, Emperor, along with bands like Mayhem, Immortal and Darkthrone, took black metal's extreme sound, morbid visual aesthetic and anti-Christian, antisocial ideology to new levels.

But it wasn't just the music that changed. The church burnings and murders of 1992 signaled that the violent themes of the genre's music were being embraced as reality by younger musicians influenced by black metal's first wave. The repercussions of their actions catapulted the Norwegian underground black metal scene into the international spotlight and solidified its mythic reputation.

The episodes began in 1991 with the suicide of Mayhem vocalist Per Yngve Ohlin, more commonly known as Dead. The singer killed himself with a shotgun blast that blew off half his head. Mayhem guitarist Euronymous, Dead's roommate, discovered the body, but before phoning the police, he went out to buy a camera so he could document the suicide. Returning to the scene, Euronymous snapped off a few pictures—one of which appeared as the cover of Mayhem's *Dawn of the Black Hearts* bootleg—and collected a few bits of Dead's skull, which the guitarist made into necklaces.

Shortly after Dead's suicide, Euronymous opened an underground metal record shop in Oslo called Helvete (Norwegian for "hell"). The shop quickly became a focal point for the Norwegian black metal scene, and the young crowd that



Mayhem's Dead (left) and Euronymous.



Emperor in 1999
(photograph from top left) Svenneth, Gammal, Frost and Ihsahn

congregated there—the so-called “Black Circle”—was a veritable who’s who of the black metal elite, including members of Emperor, Burzum, Immortal, Enslaved and Darkthrone. With Helvete as a base of sorts for the scene, many musical ideas were shared among the crew. “Euronymous’ shop was a gathering point for everyone. I actually wrote the main verse of ‘Inno a Satana’ in the basement,” says Ihsahn, of the song that appears on Emperor’s 1994 debut, *In the Nightside Eclipse*.

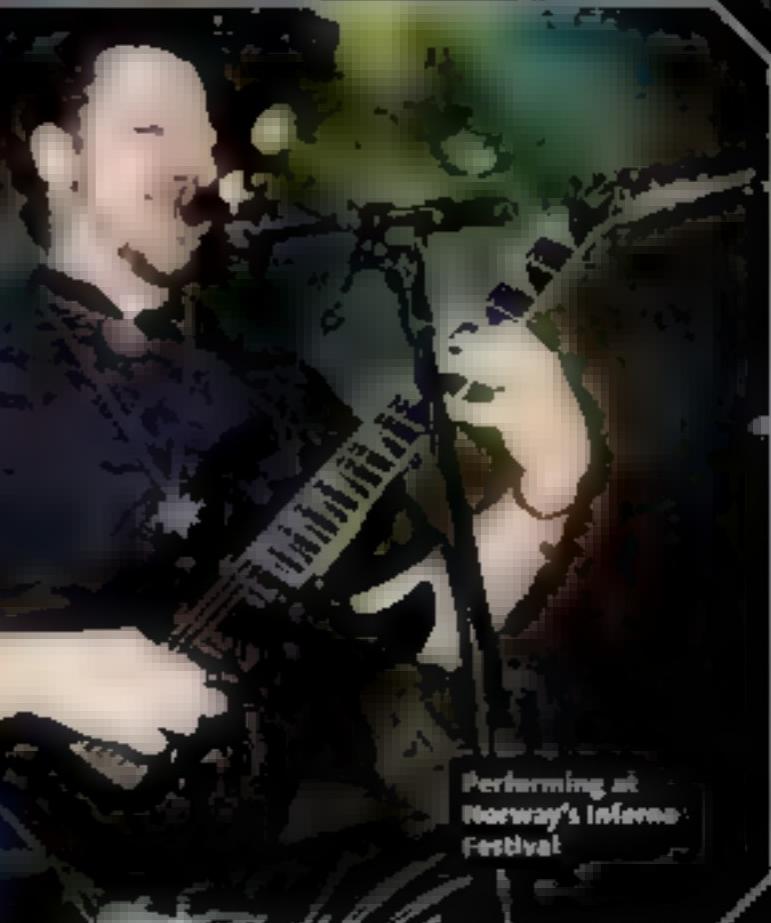
Helvete would also serve as a breeding ground for criminal activities. Though Norwegian black metal was fertile, destruction and violence were rampant throughout the scene. From 1991 to ’93, church burnings and murders became Norwegian black metal’s calling card. By the end of that period, Emperor drummer Reid “Faust” Eithun was in prison for killing a stranger in Lillehammer, Samoth was convicted of burning churches, and Burzum’s Varg “Count Grishnakh” Vikernes had stabbed to death his onetime friend Euronymous.

For many bands in the scene, balance between artistic expression and extremist outbursts proved difficult to achieve. Even today, the violence and imagery of the Nor-

Gold invulnerability and cultural coldness axis the Seal. —IHSANN

wegian scene has often obscured the merits of its musicians. It’s a situation Ihsahn ardently wants to remedy. “For so long, the quality of this music has been overshadowed by the reputation of some of its members,” he says. “I get frustrated when people just see me as a character and not a serious musician. Back in Norway, there were times when kids used to hitchhike from all over—Italy, wherever. They would show up at our houses uninvited and be really upset that we lived in regular houses.”

Emperor in 1992:
(clockwise from top)
Trym, Alver, Ihsahn
and Samoth



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and didn't sleep in coffins.* Hoping to bring legitimacy to the music, Ihsahn, who's also a seasoned guitar teacher, recently released *Scattered Ashes: A Decade of Emperor Wrath*, a tablature book that contains his transcriptions of 13 classic Emperor tracks.

Guitar World caught up with Emperor's guitarists when they came to New York to play one of only three U.S. shows. In the surprisingly civil and articulate conversation that followed, Ihsahn and Samoth set the record straight on the myths, facts and musicianship of the black metal legends Emperor.

* * * * *

GUITAR WORLD What inspired each of you to play guitar?

IHSAHN I took piano lessons when I was

seven. I got my first guitar when I was 10 or 11. That just pushed piano playing right out the window. [laughs]

SAMOTH I started as a bass player. My dad is a blues bass player, and he inspired me to pick up the bass. I ended up in a bunch of metal cover bands playing all the classic tunes of bands like AC/DC, Deep Purple and Sabbath. Then I started getting into extreme types of music, like the thrash metal of Metallica, Testament and Exodus. At some point, I really wanted to start a death metal band, but no one could play death metal guitar in my small town. That's when I picked up a guitar and said, "Fuck it, I'll

GW Did you take lessons when you switched to guitar?

SAMOTH I had no formal training. And actually, I didn't even work on technique very much, either. [laughs] Thinking back, I wish I'd done more of that stuff. At the time I was more into the feel of music, like Sepultura's groove on *Schizophrenia* or Bathory's aggressiveness. I practiced a lot of palm muting and chugging. I wanted to be more extreme than your average thrash metal band, so I just tried to make my riffs as fast and brutal as possible.

IHSAHN I'm more or less self-taught. There was this blues guitarist who gave me, like, five lessons of blues riffs, but it wasn't too helpful.



Emperor in 2005

In physical volume, extreme metal is very much a straight line but not very dynamic.

So I tried to use the orchestration and arrangements to give the feeling of dynamics. —IHSAHN

[laughs] I would play this Fender Strat copy my father bought me by running it through the electric organ we had at home. Eventually I got a 30-watt Peavey. I also had a Fostex four-track recorder. I discovered that if I turned the tempo way up on the organ's "disco drum" setting, it became almost like a Slayer beat. [laughs] I would record demos using that. At the time, of course, there was no internet and it was much harder to find tablature, so I had to figure things out on my own. But picking out riffs from albums and learning them was really good ear training. I eventually got the tab book for Iron Maiden's *Seven Son of a Seventh Son*. I would play that album for hours every day after school.

GW How did you two first meet?

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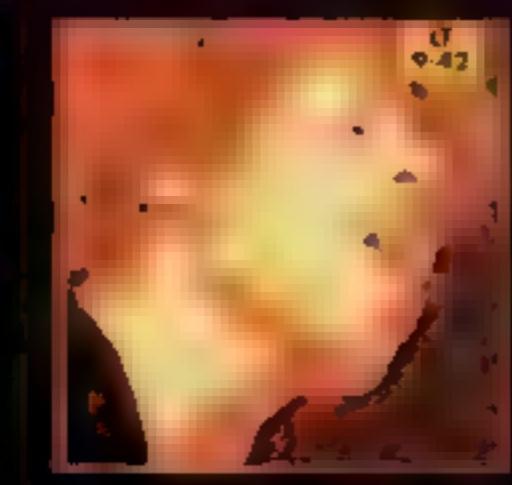
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IHSAMM The town I'm from, Nottetdon, is about 20 minutes away from Akkerhaugen, the small community where Samoth comes from. Nottetdon has Northern Europe's biggest blues festival and they had youth seminars where young people would come together and learn to play in groups. Samoth was older than me and he was already in a band. I was only 13 at the time, but I had this jacket with all these Iron Maiden patches on it. I guess his band said, Okay, this guy's into the same things as we are. Let's invite him to play.

SAMOTH So we started playing together in different constellations, the most well known being the technical death metal band Thou Shalt Suffer. This was around 1990.

CW That's right around when you formed

Emperor.

SAMOTH Yeah, we actually started Emperor as a side project from Thou Shalt Suffer, because we were getting very much into black metal at the time—stuff like old Bathory and Celtic Frost. I was also getting to know the guys from Mayhem. Something was happening in the Norwegian scene at that time; more and more people were getting into the extreme underground. That was the very beginning of the Norwegian black metal scene.

CW Was it difficult growing up as metal-heads in such small towns?

IHSAMM There weren't too many of us, and we definitely got a lot of shit for being metalheads, especially when the other things started happening. Although that's one good

thing about growing up in a small town: It's very easy to stand out. [laughs] A small, conservative community is the perfect thing to be in opposition to. We sure got a lot of inspiration from it.

SAMOTH Growing up in my tiny little village of Akkerhaugen wasn't really that difficult. Of course, there weren't very many metal heads for me to play with, and as I grew into more extreme forms of death and black metal, I became an outcast even among the average metalheads listening to AC/DC.

CW Did you find inspiration in the isolated, rural landscape?

SAMOTH Growing up in such a remote area surrounded by such great nature has inspired me in many ways. I was really taken by the visual aspect of living in such a place. I had a lot of solitary experiences, especially in my black metal years, where I was very focused on desolation and being along in nature. Those experiences definitely inspired me musically and conceptually with Emperor. One of our goals was to create an epic, bombastic feel with our music. If you see the Norwegian scenery, it's very easy to understand the connection between the feeling of Emperor's music and the natural landscape.

IHSAMM I grew up on a farm, and I had to take the bus to get anywhere. The only time I saw kids was at school, so I didn't get to hang out and form those typical social bonds. I think that left me kinda naive socially. I guess maybe I'm also a bit naive by nature. When you're like that, you trust people too easily, until, all of a sudden, you realize things aren't as they seem and you get disappointed. Every teenager has a lot of insecurities and frustration, but when I did the metal thing, I became even more of an outsider. And after that became my label, I just embraced it and used it to increase the difference between myself and others. As a result, my clothes and expressions became more and more extreme.

CW So you turned the thing that made you an outcast into your source of power.

IHSAMM Definitely. And I think many metalheads can relate to that. But I even saw things differently than most black metal people. Many people think about metal as a unifying thing. I feel like the outsider/individualist ideology of black metal is inherently at odds with collective thinking. So even within the small black metal community, I've always been on the outskirts. [laughs]

CW Do you feel that the grimness and extremity of the black metal genre could only be born in such a realm as the Nordic countries?

IHSAMM The source of it is hard to pinpoint. However, I think to some extent all artists reflect their environment: I see it as a kind of emotional or spiritual "digestion," if you will. So for Emperor, our sound and imagery couldn't have been the same if we lived somewhere else, even if our intentions, preferences and attitude were the same. I definitely think the Norwegian environment, both culturally and geographically, influenced the Norwegian black metal sound.

But I also can't complain about where I came from. For years, Norway's been voted by the U.N. as one of the richest and best countries in the world. It's always been kind of a

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paradox having the Norwegian black metal scene bitching about everything. [laughs]

CW Samoth, you played drums on Emperor's demo, *Wrath of the Tyrant*. What inspired you to swap your guitar for a drum kit?

SAMOTH When Emperor first started, there was nobody into the whole black metal scene who wanted to join us on drums. I had always been playing drums during rehearsal breaks, just for fun. I wasn't a proper drummer, but I knew the basic beats. It was okay, because the intention with *Wrath of the Tyrant* was to go fucking primitive with some back-to-basics black metal.

IHSANN Yeah, compared to the epic death metal of *Thou Shalt Suffer*, Emperor were really a back-to-basics group, like Celtic Frost,

Hellhammer and Bathory. *Wrath of the Tyrant* was recorded on a four-track in a rehearsal room, but that's what got us signed to Candlelight. I was only 16 at the time.

CW Samoth, you moved to rhythm guitars when Faust joined after *Wrath*. How did you hook up with him?

SAMOTH He was in the scene. He had a distribution service in Norway and I traded tapes with him. We gave him a copy of the demo and asked him to try out. He came up and played the whole thing perfectly. Faust's drumming is amazing, and he really lifted the band up.

CW *In the Nightside Eclipse* is widely considered to be the quintessential Norwegian black metal album. When you were writing and recording it, did you know you were creat-

ing something special?

IHSANN The energy of our first album is that of youth and courage, the one-sided kind of energy where you don't question anything that you do; you just give 110 percent and go straight ahead. I think that's why that album still sells, because young people can still relate to that kind of focused energy. Only when you get older do you start questioning stuff.

SAMOTH We knew we had strong material. But we weren't aware that we were making a groundbreaking album that would be seen as a classic. We were quite young at the time—I was 18, and Ihsahn was 17—but we were very enthusiastic and diehard about our music. There was no other way. Emperor was our life. We gave our heart and soul for this band.

CW During this time you were hanging around Euronymous' record shop, Helvete, in Oslo. What comes to mind when you think about those days?

SAMOTH I have great memories from that time. But you have to keep in mind that we were just teenagers, and as teenagers you think you can conquer anything, that you're on top of the world and the future doesn't mean anything. You just live in the moment. That's how we existed. At first we were so consumed by the music; we put so much energy into being artists. But eventually all the darkness consumed the scene, and it became very destructive.

IHSANN Samoth stayed there for long periods of time. I was not there as much or involved in it as much. But we would all go to different shows together and attend gatherings at Helvete.

CW By many accounts Euronymous was a very influential figure in the Norwegian black metal movement. Did he directly affect your work on *Nightside*?

SAMOTH We weren't inspired by any one person but rather by the general vibe of that little scene. If you look at the bands from that time—Thorn, Mayhem, Immortal, Burzum, Emperor, Enslaved and Darkthrone—none of them sound the same, even though we all had the same inspiration and liked the same bands. If you compare that to the current scene, today's black metal seems so watered down and without personality. That is very different from the Norwegian scene. Back then, all the bands had individual personalities and stood out on their own.

CW *Nightside* was recorded in Bergen's Grieghallen concert hall. Do you remember anything in particular about the recording?

IHSANN I remember mixing some of the songs and feeling frustrated. Back then it was all analog, no automation. We weren't very good musicians yet, and there was a lot happening on that record: different guitars, keyboards, extra vocals. It was really hard stuff to mix right.

CW What were your setups at the time?

IHSANN I was playing a black ESP six-string. It was fairly nice. We used transistor Peavey amps, because they have that really harsh black metal sound. I think I went straight into the amps, no effects. It was a simple setup. I also used Roland keyboards.

SAMOTH I was using a Kramer, the Peavey Bandit 112 and a Boss OS 2 Overdrive/Distor-

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tion pedal. It was a very primitive setup and there wasn't much power, but those Peaveys had lots of distortion. Ihsahn had the higher-pitched buzz-saw sound, and I had the bottom-end buzz-saw sound. [laughs] To give the riffs a floating feel, we used a lot of reverb and delay. Actually, you could say we overdid it a little. I think the production is really good, but at the same time it's very hard to decipher certain things because there's so much "float" in everything.

CW You mentioned keyboards, which are definitely a distinguishing element on *Nightside*. How were they accepted by the extreme metal community at the time?

IHSAHN I think many people were skeptical, because no one at the time used keyboards. I

think we can safely claim to have brought the symphonic approach to black metal.

SAMOTH I've always thought the response to it was really great, because it was something new for this type of black metal music. We didn't want to play just rock and roll; we wanted to have more symphonic parts. We wanted to create something epic, huge and mighty.

CW Were you influenced by classical composers?

IHSAHN I first got into symphonic music from listening to soundtracks.

SAMOTH Yeah, we weren't really into the classical composers but rather movie soundtracks. *The Omen* is an awesome film, but if you just listen to Jerry Goldsmith's score, it's amazing.

CW Tremolo strumming is another distinctive part of Emperor's sound is. [Tremolo strumming is a technique whereby you repeatedly strum a chord with rapidly alternating downstrokes and upstrokes of the pick, typically four, six or eight strokes per beat (as 16th notes, sextuplets or 32nd notes, respectively).] What things did you consider to make sure both guitar parts were distinct?

IHSAHN Even though we've always been fast players, our playing has not been very thrashy. One thing about Emperor is that we've never been afraid to play big, bright chords. [laughs] When Samoth would riff really low on his guitar, I would always play 7ths and 9ths on top of that. I tried to simulate an orchestral string sound. And even though it's very fast—all triplets and 16ths—there's always a pulse underneath; the double-kick is playing straight underneath all these syncopated accents. It's something that I've tried to teach my students: you have to have a pulse underneath for the guitar rhythms to make sense. Even though you play fast, you have to give it a groove.

CW In the years leading up to *Nightside*'s release, the black metal underground began asserting itself, most notably with the murders and church burnings. Do you feel your debut reflects the turmoil of the time?

SAMOTH By the time we recorded *Nightside*, most of that stuff had already happened. But obviously that was a period of our lives when the scene and the incidents that happened in it were a very big part of who we were and what we were doing. These events definitely inspired the way we wrote the album.

IHSAHN You managed to avoid becoming involved in those criminal activities. Did you consciously say, "I'm not gonna follow anyone"?

IHSAHN That would be very cool to say, but no. I've just never been violent, and socially, I've always been in the background. I've always been more interested in the musical and lyrical side of things. Many people would be scared to death and probably piss themselves standing onstage in front of a huge audience. But that doesn't bother me at all. Also, I was probably just lucky that I wasn't in the wrong place at the wrong time.

CW In the past you've been vocal about how satanic ideology fits into your worldview—

SAMOTH Actually, I don't think we've been that vocal about it. Emperor have never actually claimed to be a fully satanic band. We definitely had a very dark approach, but if you read through our lyrics you won't find the term "Satan" directly. We always used a lot more symbolism. Even though there was a lot of darkness in the band back then, I think we had a broader horizon to our vision.

IHSAHN In the past I pulled the Satanist card out of convenience, if it suited the situation. Again, the apparent satanic ideology of the black metal scene is always regarded as a collective philosophy. But if you view Satanism as the anti-Christian thing, it's also the antithesis of collectivity. So there's a paradox there. To each his own, but I think our whole focus back then was off. I don't think Satanism is necessarily a very positive thing to get into, because you're confronted with some pretty extreme stuff and it can go either way. [laughs] Look-

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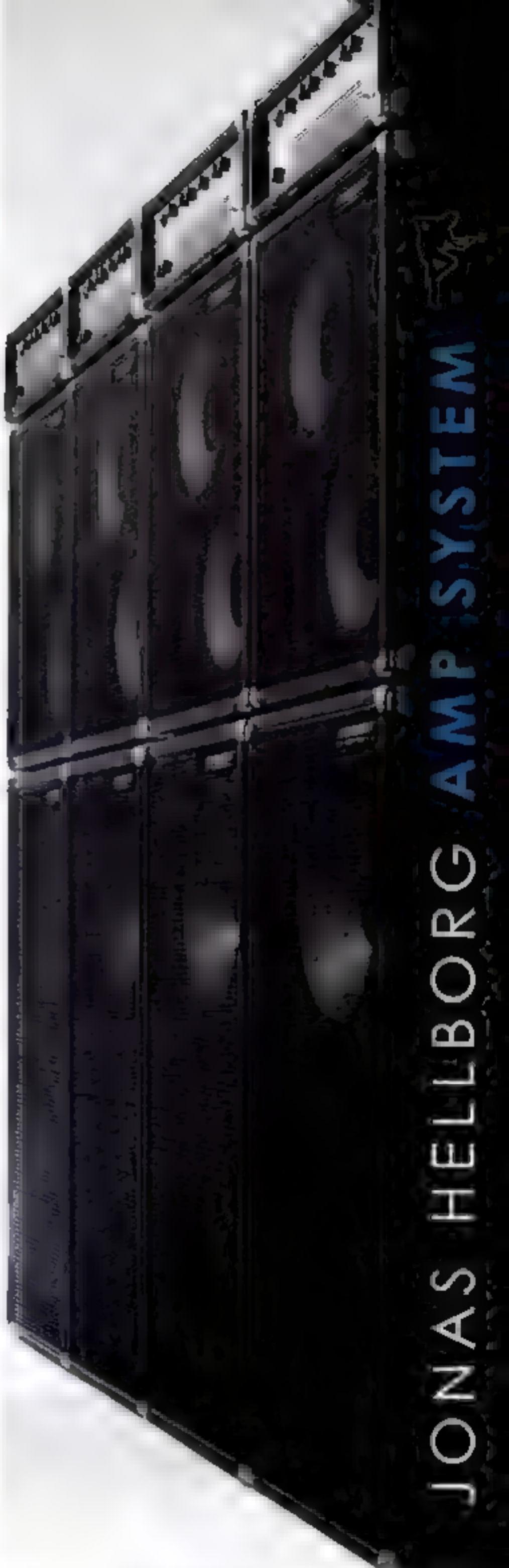
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ing back, I think our whole state of mind was pretty fucked up.

GW So I guess your outlook has changed since then.

SAMOTH As the band progressed, and as we got older and more experienced in life, we became more balanced. Basically, you don't stay 18 forever. [laughs] You're always experiencing new things and you need to evolve. If you stop your evolution at 18, it's pretty sad.

IHSAHN The way we saw things was screwed up, but I think being in a situation where we had to defend our views at such an early age was actually good in the long run. I mean, no one cared that we were teenagers; we were so extreme that we were confronted as adults. And having to answer for yourself as an adult

and being confronted by so many things forces you to look deep inside and really get to know yourself.

GW That sounds like some heavy stuff for a teenager.

IHSAHN We had all this ideology and imagery that told us we were invulnerable. Total invulnerability and emotional coldness was the ideal. Trying to reach those impossible ideals was psychologically very hard. But getting out on the other side and seeing society from that other perspective has proved to be a very valuable experience for me.

GW Samoth, after you and [Brd] Faust were arrested, was there ever a point when you thought Emperor were finished?

SAMOTH There was never a time when we

considered giving up. Obviously there was a lot of hard times and turmoil after what happened in the fall of '93. It was a very difficult time for Emperor because we lost our drummer, and I was taken into custody. Yeah, there was a lot of bullshit going on.

Because of all that shit, there was a big delay in *Nightside*'s release. It was recorded in the fall '93, but it didn't come out until early '94. But in retrospect, I think we actually benefited from that. "Inno a Satana" and "I Am the Black Wizards" were going around the tape-trading scene and really helped build everything to a climax. By the time *Nightside* was released, there was so much hype surrounding Emperor. Everybody wanted that fucking album.

IHSAHN We never even considered quitting. Samoth and I have played together since we were so young. We were always the main force and core of Emperor. To keep the band going, Samoth and I just figured out how to send each other riffs by tapes.

GW So for your second album, *Anthems to the Welkin at Dusk*, you two traded riffs by tape while Samoth was in jail? How did that work?

SAMOTH I was using an electric guitar and a four-track that I could record ideas and basic stuff with. Ihsahn would send me tapes and also tablature. I remember getting the tablature for "Thus Spake the Nightspirit" and learning it.

I spent about one and a half years in jail. It wasn't all that bad. When I was granted a leave of absence, we would go in the rehearsal room and nail down songs. It was during that time that we tried out some really good drummers. We tried out Hellhammer [of Mayhem] and Eric from Immortal, but it didn't work out. Then Trym from Enslaved tried out for us, and he worked out really well.

IHSAHN Because Samoth and I had been working on music the whole time he was away, we were already quite far along in terms of writing *Anthems*. So when he got out, we basically went straight back to Grieghallen to record.

GW The production on *Anthems* is much bigger than on *Nightside*. What were your goals when you entered Grieghallen for the second time?

IHSAHN By the time we did *Anthems* we were very conscious of what we were about, in terms of sound. I think what really helped *Anthems* sound bigger was the addition of an orchestral brass section.

SAMOTH We also wanted to add more Morbid Angel-like brutality to our sound. They've always inspired us, and you can hear their influence on certain songs on *Anthems*. We were also after the whole live vibe. So we toned down the delay and reverb and "floaty" stuff and made the guitars heavier, clearer and more in your face.

GW The songs were also faster and more technical on *Anthems*. Did you practice certain techniques to get your chops up?

IHSAHN No, I never really did that. My training came from playing. I wanted to be a very good guitar player when I first started out, but after awhile I realized that I couldn't just sit around and do arpeggios and sweeps and all

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that. Making music was what I had passion for. There are so many great guitarists out there who unfortunately just end up in their room being great guitar players. My focus is the songwriting and doing stuff in the studio. As for whatever chops I have, they just came along naturally.

SAMOTH I didn't practice to get faster, but some of *Anthems* is way more technical, so I had to rehearse the riffing to get it perfect. If you compare it to the material on *Nightside*, where the rhythm guitar is very basic, *Anthems* is much more intricate and less atmospheric. Just look at the riff changes and highly technical stuff on a song like "Thus Spake the Nightspirit."

GW Your next album, 1999's *IX Equilibrium*, has a much more progressive death metal

sound to it. What was different about your approach to writing and recording it?

SAMOTH At that point, we had some Marshall stacks, and we used DigiTech distortion modules. As far as guitars, I was playing a Jackson U.S. Custom Randy Rhoads, which I still own to this day.

IHSAHN Yeah, I had a really nice Jackson, too. Also, we recorded *Anthems* in a different studio [Akkerhaugen Lydstudio] and did a bunch of double tracking. I think by the time we did *Equilibrium* we had done much more touring. So when we started writing for *Equilibrium*, we were influenced by the catchier riffs that we knew would work well live. That's why *Equilibrium* is more massive, upfront and death metal sounding.

GW Ihsahn, on *IX Equilibrium* your vocals take on a King Diamond-esque quality. Had you been taking voice lessons?

IHSAHN Doing all the harmonies for "With Strength I Burn" [from *Anthems* to the Welkin at Dusk] made me realize I needed to get some training. So I started taking classical singing lessons to work on my technique. But even though my vocals sort of sound like King Diamond—and I'm a huge fan of his high-pitched vocal stuff—what I really tried to do was the rougher Rob Halford thing. But I can't do it, so it ends up sounding way smoother like King Diamond anyway. [laughs]

GW Samoth, you and Trym started Zyklon around this time. Were you frustrated with the direction in which Emperor were heading?

SAMOTH The balance between Ihsahn's progressive stuff and my death metal was exactly the balance that made Emperor what it was... and is. But it became more and more extreme. He became more progressive and I became more focused on raw, pure extreme metal. We just kept moving in different directions. Around *IX Equilibrium* and the preproduction stages of *Prometheus*, it became clear that we wanted different things. It was around that time when Trym and I formed Zyklon. We spent more time constructing what would become the first Zyklon album [World Of Worms] rather than working on the final Emperor album. So it was clear from the start that *Prometheus* would be Emperor's swansong. None of us wanted to compromise, so basically it was time to end it. Emperor had always been uncompromising, and we didn't want to change that.

IHSAHN It was never our intention that I would write all of *Prometheus*, but I said to the guys, "If we're doing this, I want to do it in my studio and do it properly." It just turned out that I did it all. At that time I was handling most of all of Emperor's business anyhow.

GW Songs like "The Eruption" reached new levels of complexity for Emperor. Ihsahn, what inspired the direction you took with your writing?

IHSAHN At the time of *Prometheus* I was trying to implement more fugues and classical theory into Emperor's music. In physical volume, extreme metal is very much a straight line but not very dynamic. So I tried to use the orchestration and arrangements to give the feeling of dynamics.

GW Samoth, you're credited with "additional guitars." What does that mean exactly?

SAMOTH Ihsahn did the main parts of the album. I recorded my guitar parts, but this was right before Zyklon went on a full European tour with Morbid Angel. The timing wasn't so great, and Ihsahn ended up writing the whole album. But I do play on *Prometheus*.

GW Ihsahn, you picked up a seven-string Ibanez around this time. Did you have to adjust your playing style?

IHSAHN It actually helped me a lot. Since I never had any real tutoring, I had a very weak pinkie. But the wide neck of the seven-string forced me to use my pinkie more. Now I have better stretch and control.

GW After *Prometheus* was released, Emperor called it quits. Why did you decided to reform for a tour in 2005?

SAMOTH I guess we needed to get away from

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Emperor for a period of time to get back to the right feel again. When we split up in 2001, we never did any live shows. As time went along, the name Emperor actually became bigger and stronger than it was before we split up. More fans were getting into our music and there was such a great demand for Emperor to go back out and do some shows. There were lots of offers, but we waited until it felt right. So we got together, played some classic tracks, like "I Am the Black Wizards," and said, "Fuck it. Let's do it!"

GW You're performing only in New York, Chicago and L.A. and at a couple of European festivals. Why are you playing so few shows?

SAMOTH Actually, we planned the whole reunion as a more exclusive thing. We want to

keep it special. In fact, we only came back to the States again this year because I had a delay in getting my visa last year and wasn't able to get in to play those shows.

MISAHN Plus we never wanted to fully reawaken Emperor. We wanted to work at a level and speed that everyone was comfortable with.

GW What are your live setups for these re-union shows?

IHSAHN I brought my Ibanez RG320Q, which is a very nice quilted maple top guitar I got from Ibanez last year. When I came through Chicago, Ibanez had a Special Edition RG220 from NAMM. The finish is this really nice chocolate color and so thin that you feel the wood the whole way through. We've been

using the Engl Powerball E 645 amps. I like the Powerballs because they're versatile and don't have the typical Marshall scoop in the middle. I match that with a vintage cabinet filled with Celestion Vintage 30s speakers. Emperor's sound is so straightforward that I just have a tuner, and that's mostly there to extend the cord. [laughs] The Ibanez into the Powerball just sounds so nice.

SAMOTH I've been working exclusively with ESP guitars. For the tour I used the ESP Eclipse and a couple ESP LTDs; the EX 400BD and a V500. I really like the sound of the Eclipse's EMG pickups. They're powerful and have a lot of sustain and boost. I also like the guitar's thin neck. I use D'Addario or GHS Boomers .010-.046 strings. I don't use any effects for the Emperor tour. The Engl Powerball amp has so much power and boost that you don't need any pedals at all. It's just plug and play.

EW Are there any plans for a new Emperor album?

SAMOTH That's the big question, isn't it. [laughs] But no, there are no plans to write anything new. People are going to have to enjoy what Emperor have done and look forward to more Ihsahn and Zyklon albums.

IMMAN It's strange that people are so eager for a new album, because when *Equilibrium* and *Prometheus* were released, many people were like, "They're good, but they're not *Nightside* and *Anthems*." So based on that, if we would do a new Emperor album I don't think anyone would be pleased with it, no matter how good it would be. [laughs]

GW It would be like competing with yourself.

INSAIN That was always an obstacle for me, feeling that I had to compete with my own past. And around the time of *Prometheus*, Emperor were getting a lot of attention and getting bigger, but it started to feel like it was becoming something I couldn't control, something that people were trying to take away from me. So I guess *Prometheus* became a very introverted album. Where the previous albums would build up and finally open up, *Prometheus* builds up and then dives into something dissonant and ugly. When it came out, people said it was really hard to get into. I didn't understand it back then, but listening back to it now I can. It's not a very sharing album. [laughs]

Now You're respected by artists and fans alike. What do you want Emperor's legacy to be?

Respected? So I hear [laughs] I don't read a lot of metal magazines. And I'm always really surprised when people have actually heard of us or when I see all the dedicated fans that still come out to see us. People flew in to see these shows from Australia, Japan...everywhere. I just hope Emperor can be remembered as a noncompromising band.

SAMOTH Yes, I want Emperor to be remembered as a band that stood out and did its own thing. It's amazing to me that we managed to make albums—like *Nightside* or *Anthems*—that to this day people consider classics in the same context as Metallica and Slayer's records. I'm very proud that we made albums you don't just put on the shelf and forget. Emperor's made albums that people will constantly bring back and listen to. For me that is a great personal accomplishment. ♦



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PEDAL TO THE METAL

Using pedal tones to drive signature riffs, and how to play "Redemption," part two



JON DONAIS One of the cool benefits of playing in drop-D tuning [low to high: D A D G B E] is that you have a nice, low open string to use as a pedal tone to play against single-note riffs and chords. This tuning helped inspire many of the riffs in "Redemption," some of which we showed you last month.

FIGURE 1 illustrates the second half of the song's verse section, wherein Matt and I both play the same part, which consists of "melodic" notes that fall on the fifth string, played in shifting rhythmic syncopations against a low D pedal-tone root note on the sixth string.

MATT BACHAND We begin with a quick D-C-A pull-off on the fifth string, using the ring and index fingers, followed by palm-muted 16th notes on the open low D [sixth] string; the melody basically moves back and forth between D and C through bars 1 and 2. We both use alternate [down-up] picking throughout this section and strive to play as "locked-in" to each other as we can. Also, it's essential to allow the notes on the fifth string to ring clearly while applying the percussive-sounding palm mute to the sixth string.

DONAIS In bar 3, the low root note changes to F [sixth string/third fret]. We continue to shift back and forth between the D and C melody notes on the fifth string, only now the F serves as the pedal tone, which implies a chord change to F5. Then, in bar 4, we move the bass pedal tone on the sixth string up two frets, from F to G at the fifth fret, and we switch the melodic notes on the fifth string to D and E. This suggests a chord change to G5. So what we're doing is outlining a D5-F5-G5 chord progression with a fast, single-note, pedal-tone-driven riff that doesn't actually include any chords.

BACHAND The second time through, we repeat the first three bars of the riff and then wrap it up with a move up to the eighth fret on the bottom two strings, implying a Bb5 chord.

DONAIS This perfectly sets up the pre-chorus, which begins on a Bb5 chord, fretted with the B root note

on the fifth string's first fret, followed by D5, sounded by striking the bottom three open strings. Just as we did on the intro, which we showed you last month, Matt and I add little harmonized single-note riffs played thirds apart, which follow the Bb5-D5 chord accents: the first and third times through the two-bar phrase, he plays F to E on the fourth string [third to second frets, respectively] while I play A to G [seventh to fifth frets, respectively]. The second time through, he plays E [fourth string/second fret] to C [fifth string/third fret] while I play G [fourth string/fifth fret] to E [fifth string/seventh fret].

The chorus section is another twist on the intro, in that Matt sustains a low D5 chord while I play the same melodic figure heard on the intro, but this time I play it an octave higher. Also, he continues to play D5 through the first four bars of the chorus, as opposed to two bars on the intro.

BACHAND The last four bars of the chorus consist of two bars of Bb5 followed by two bars of F5/A: I sustain a Bb5 chord through bars 5 and 6 of the section, and then simply pick an open A



note [fifth string] through bars 7 and 8.

DONAIS This is where I introduce a new part: over Matt's Bb5 chord, I sound Bb5sus2 by fretting the sixth string's eighth fret with my index finger along with the 10th fret on the fourth and third strings with my ring finger and pinkie, respectively. I then use my middle finger to fret the E note at the ninth fret on the third string and hammer on from E to F in the middle of the phrase; at the end of the figure I barre my index finger across the seventh fret and pull off from E [third string/ninth fret] to D [seventh fret], followed by C [fourth string/10th fret], which has been fretted the entire time.

BACHAND I generally allow the chords to ring out underneath Jon's part, primarily because I sing that chorus, and it would be very difficult to double his part and sing at the same time! But I do manage to add some accented notes that sync up with his part and provide a little harmony, which fills out the sound.

DONAIS Next month, we'll take a look at another track from *Threads of Life*, "Stormwinds." ■

FIGURE 1 "Redemption" verse, second half (0:34-0:45). Both guitars are in drop D tuning (low to high: D A D G B E).

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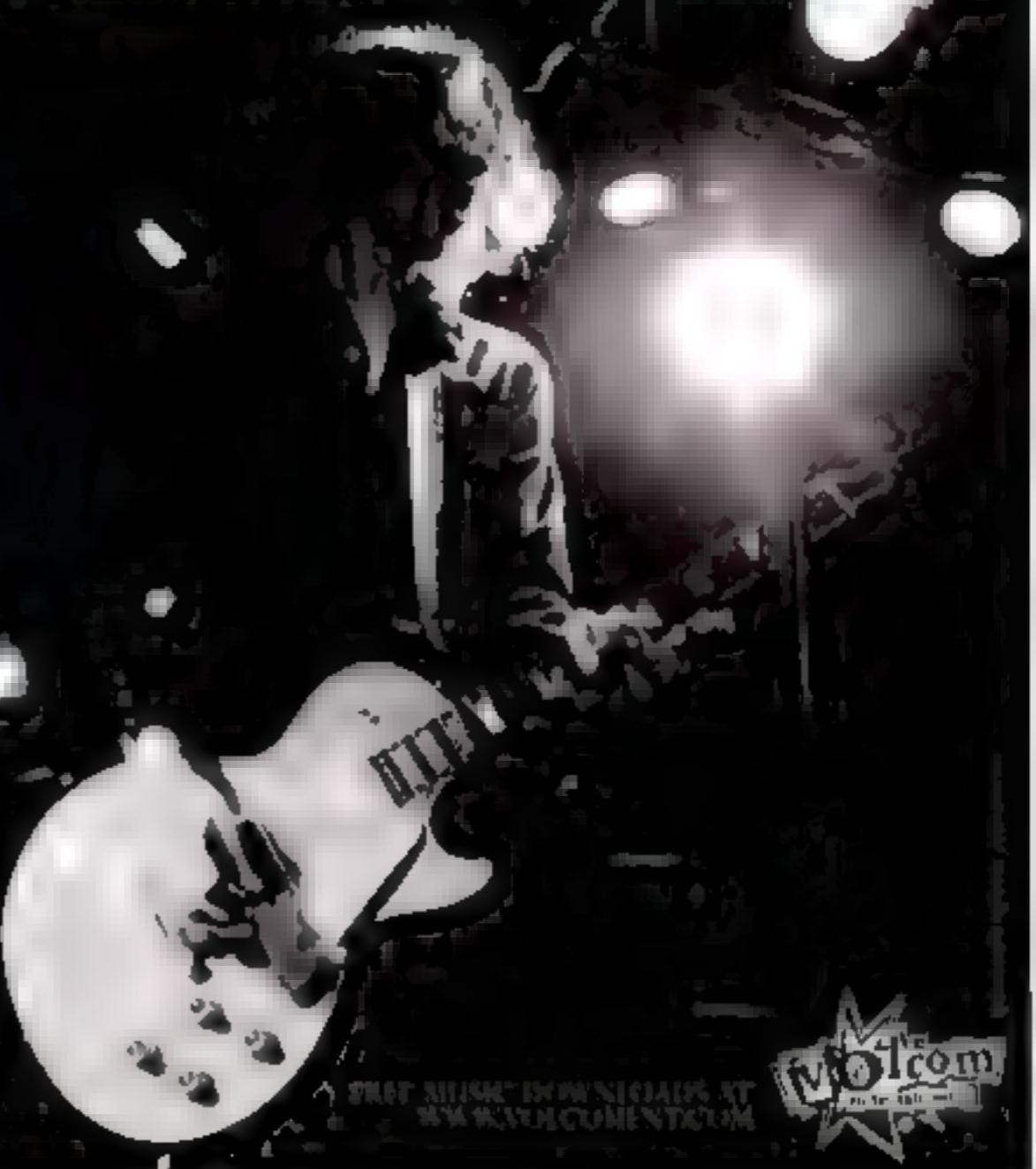
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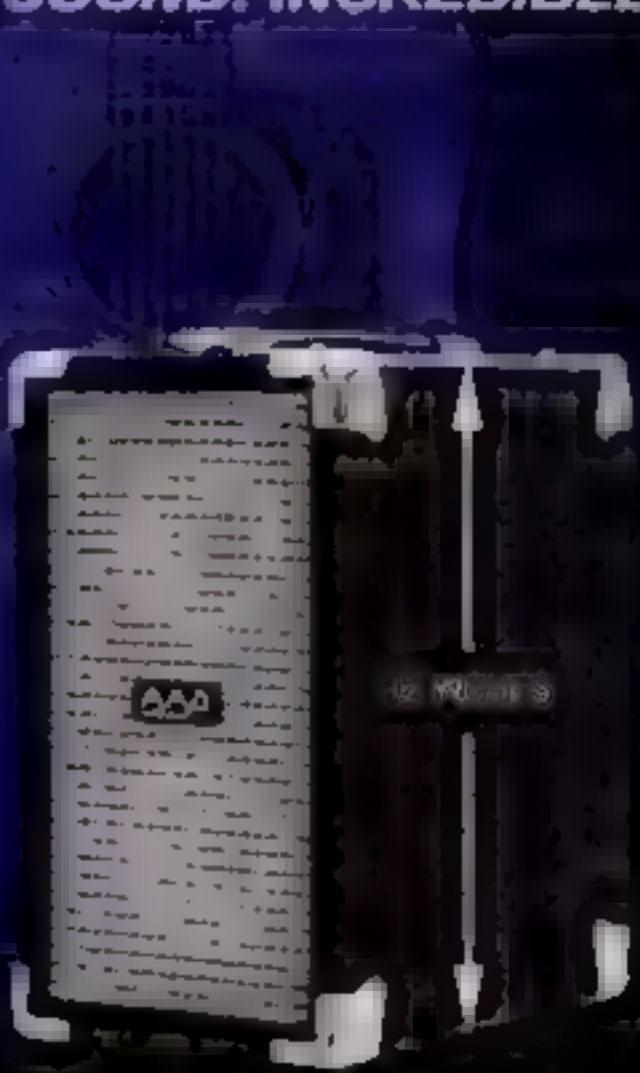


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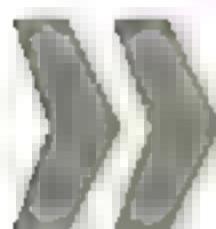
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LEAPS AND BOUNDS

Combining fretboard tapping and string skipping



This month I'd like to cover a technique that I get a great deal of musical mileage out of: tapped arpeggio sequences.

An arpeggio is created by playing the notes of a chord individually, in succession. A tapped arpeggio is an arpeggio performed using fretboard tapping.

In neoclassical rock and metal, playing tapped arpeggios on a single string is fairly commonplace. I like to make things more interesting by combining tapping with string skipping, or moving among nonadjacent strings. This month's examples are based on tapped arpeggio sequences performed on the A, G and high E strings only.

Many guitarists tend to play tapped arpeggios only straight up (root-third-fifth) or straight down (fifth-third-root) a particular scale. I prefer to mix things up by varying the note order and melodic contour, and sometimes adding an extra "color tone," such as the seventh, to the basic triad arpeggio. In FIGURE 1, I play a Gmaj7 arpeggio (G B D F#), beginning on the A string and tapping the fifth of the arpeggio—D, 17th fret—followed by the root, G, and third, B, which are fretted with the left hand. I then skip over to the G string and tap a B at the 16th fret, followed by the major seventh, F#, and G, both fretted with the left hand. After this I skip to the high E string and a tapped G at the 15th fret, followed by D and F#, fretted with the left hand. At this point I tap the high G again and descend back across the three strings, playing the notes in a slightly different order on each string. This type of lick sounds especially cool when "looped," and in this example I play the pattern four times.

Notice that while this run is built around three-note shapes, I mostly use 16th-note rhythms and add in some 16th-note triplets. This results in a more interesting, less predictable-sounding line. Once you're comfortable playing this figure, try to really crank up the speed and achieve a steadily cascading flow of notes.

One thing I really like about this pattern is that it's easily applicable to other chord qualities and shapes. In FIGURE 2, I've adapted it to an Em7 arpeggio (E G B D), which has a minor third and a minor seventh—G and D, respectively.

FIGURE 3 incorporates the Gmaj7 and Em7 arpeggio sequences from the

previous two examples into a longer, more challenging run that requires some deft position shifting. You should, of course, feel comfortable playing each of these tapped arpeggio patterns individually before attempting to move quickly from one to the other. In FIGURE 4, I adapt this same tapping and string-skipping pattern to a D7 arpeggio (D F# A C), which has a major third, F#, and a minor seventh, C.

FIGURE 5 is a "grande finale" run that incorporates all three arpeggios, Gmaj7, Em7 and D7, into a long, musically interesting line that outlines a diatonic chord progression in the key of G major.

ON
DISC

In this example, I play each tapped sequence two, rather than four, times. The most difficult thing about playing this figure is shifting from one chord quality to the next. Specifically, it's challenging to consistently land the initial tapped notes for each subsequent pattern on exactly the right fret and to maintain the proper right/left-hand spacing. As always, proceed slowly at first. Once you feel comfortable moving from string to string and from shape to shape, try ramping up the tempo to warp speed and experimenting with variations on these three shapes, as well as with other arpeggio qualities. ■

FIGURE 1

Fast = 176

Gmaj7

(play 4 times)

FIGURE 2

Em7

(play 4 times)

FIGURE 3

Gmaj7

(play 4 times)

Em7

(play 4 times)

FIGURE 4

D7

(play 4 times)

FIGURE 5

Gmaj7

(play 4 times)

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Two telephone numbers, and an introduction to vertical knowledge



This month we are going to continue exploring the deepest laws of musical movement and of creation. I am going to teach you some mnemonic devices—mechanisms that can help you remember complicated patterns much more easily. The first is the numerical cycle of fourths/fifths; I called it "the Two Telephone Numbers." It is my own invention (should I put a copyright symbol here?).

How many seven-digit phone numbers do you have stored in your long-term memory? A fair amount, I would guess, even in this day of automated dialing. Here are two more phone numbers I would like you to memorize. It is very important to do this, as it leads to an impeccable knowledge of musical progressions and of every aspect of musical movement. Here they are:

Fifths: 152-6374

Fourths: 147-3652

To understand how these function, think of every number that follows the "1" as a degree of the root note; each number, in turn, represents the fifth of the note that precedes it. For example, in our Fifths phone number, if our root note, "1," is A, the "5" (its fifth) is E. What is the fifth of E? The "2" gives us a clue: it's the second degree of our root note, which is B. Likewise, the "6" of our root note is F#, which is the fifth of B, and on and on. It works the same way with the Fourths phone number.

Learn these numerical cycles as if they were phone numbers. That will be easier than learning them as circular numbers like 152637415263741526374 or 147362514736251473625 et cetera.

All musicians need to know the musical alphabet on their instrument. There is no way around learning the C scale on the instrument, but usually people learn in the following way: they take each open string and then walk up the C scale on it. This is extraordinarily helpful and valuable, and it is the beginning of a vertical knowledge, a topic that we will be addressing in next

month's column. In the meantime, I'm going to give you another set of mnemonics. This set is designed to drill and train you in alphabetical knowledge; it contains all the accidentals as well as the named notes and goes across the strings. Don't let it make your head spin—we will go slowly.

Here are the two formulas that you need to know. For the moment, ignore the fact that I do not start on C.

B E A D G C F Bⁿ E^b A^d C^f F[#]
and
F C G D A E B F[#] C^b A^d E^b Bⁿ

The first is movement in fourths up the fretboard; the second is movement in fifths down the fretboard—which, if you remember our first lesson from two issues ago, is simply the first pattern reversed.

Let's take a look at the first pattern by chopping it into manageable portions. By starting with B as our root note, we get a four-letter word that is easy to remember: BEAD. Then, to finalize the seven letters, we add GCF. Now we can say the word BEAD and then GCF. Then we can say each letter separately and do all seven like this: BEADGCF. Get used to that, because it ain't going away. It's all the letters in the cycle of fourths. Now after saying those seven, we have five left. Guess what happens? The pattern repeats, but with flats: Bⁿ E^b A^d D^b G^b. But by convention it is more usual to call the first three as flats and the last two as their alternative sharps: Bⁿ E^b A^d C^f F[#].



HOW MANY SEVEN-DIGIT PHONE NUMBERS DO YOU HAVE STORED IN YOUR MEMO-RYP A FAIR AMOUNT?

Let's check it out. Put your finger on the low E string at the seventh fret, which is B. Now walk your finger from string to string and follow the formula. It will never fail: From the seventh fret across the E A D and G strings, the notes will be B, E, A and D. Then to continue to the B string, you will have to come up one fret, to the eighth fret, and that note will be G. Remember that the outer strings are named the same, so from the G on the eighth fret of the B string you would move to the eighth fret of either E string, which will give you a C. Continuing across the fretboard on the eighth fret, we get F, Bⁿ and E^b. Once again, at the B string we move up a fret, to the ninth fret, which gives us A^d. Proceeding to the ninth fret of either E string gives us a D^b (C^f), followed by G^b (F[#]) on the A string and B on the D string. And on and on, into infinity.

Because this has been a short lesson packed full of juicy nutritive powder that will turn you into a Guitar God Superman, and because it hasn't had any silly tablature licks, I am going to introduce you to an exercise taken from one of my notebooks from 1968 (FIGURE 1). It's an exercise that Jimi Hendrix gave Velvet Turner. We used to try to do it together. We weren't very good. Next month, I will explain to you who this mysterious person was and tell you more about vertical knowledge. Until then, see if you can get around the entire cycle of fourths doing this combination of pull-offs and hammer-ons. It will wear you out pretty quickly. ●

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His latest album, *The Radiant Monkey*, will be released this year on Parasol Records. Visit richardlloyd.com and parasol.com for more information.

FIGURE 1

(B minor pentatonic scale)

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WIDE LOAD

Wide-interval arpeggio sequences



This month I'm going to demonstrate an unusual way to generate and develop melodic ideas, by arpeggiating "wide"—or, as they are formally known, "open-interval"—chord voicings. As you'll hear, this technique creates a big, majestic sound characteristic of classical cello solo pieces.

The following examples are based on progressions of triad (three-note) voicings, the notes of which are spread out across two octaves. This results in some wide intervallic spans from the lowest note in a given triad to the highest note. I like to use these types of open-interval voicings to create a "melody within a melody" on the higher strings that's harmonically anchored on the lower strings.

FIGURE 1 is a sequence of alternate-picked 16th notes that outlines and embellishes a four-chord progression in the key of G, with melodic embellishments of "extensions" of each chord voicing. This line presents a technical challenge for the picking hand, with each successive note falling on a different string and numerous skips across three, four or five strings at a time. When picking, try to keep the hand close to the strings and minimize any up-and-down movement. Economizing your picking like this will enable you to pick faster, with less effort and fatigue.

Notice in each bar how only the third 16th note within each beat changes, the other three notes remaining static. It is this internal movement pitted against the repeated notes that creates the melody-within-a-melody effect. Part of the challenge to playing this etude well and making it musical is not only to alternate pick cleanly and consistently but also to make the internal melody "speak" clearly.

FIGURE 2a outlines the voicings of each of the four basic chords shown in **FIGURE 1**. The initial G chord voicing places the root on the bottom and the third on top in the next higher octave, which creates the interval of a major 10th between the outer voices. This is followed by D/F#, wherein the G root note of the previous chord is lowered one half step to F#, the high B moves down a whole step to A, and the D note in the middle stays put. This creates a D major triad, spelled F#-D-A, with the major third on the bottom and the

fifth on top, the outer voices now being a minor 10th apart. For the next two chords, Em and C, the root note is on the bottom and the third is on top, an octave higher, creating a minor 10th and a major 10th, respectively.

Now let's examine the internal melody from **FIGURE 1** independently. **FIGURE 2b** presents the melodic movement "sped up" to 16th notes. Notice that the same melodic "shape" is applied to each of the first three chords in the progression; on beat four, I switch to a descending melody that effectively sets up the return to the tonic, G.

FIGURES 3 and **4** illustrate two additional ways to use wide voicings in the presentation of melodic ideas,

ON DISC

both of which are based on ascending open-interval triad shapes played as eighth-note triplets. In **FIGURE 3**, the triplets are played low-to-high on the A, D and B strings and alternate between first inversion (third-in-the-bass) voicings and root-position root-in-the-bass voicings. Since I'm alternate picking, the triplets on beats one and three of each bar are played down-up-down and the triplets on beats two and four are played up-down-up, which makes it a little tougher to navigate. **FIGURE 4** is basically the same pattern, but here I've inverted the triplets on beats two and four of each bar so that they are played high-to-low. ■

FIGURE 1

$\text{A} = 144$

G D/F# Em C G

Tempo: Moderate Dynamics: Upward eighth-note triplets (D/F#)

TAB notation and fingerings for G, D/F#, Em, and C chords. The G chord has the root on the bottom (10th fret), the D/F# chord has the root on the bottom (12th fret), the Em chord has the root on the bottom (9th fret), and the C chord has the root on the bottom (7th fret). Fingerings are indicated below the strings.

FIGURE 2a

G D/F# Em C G

TAB notation showing the voicings for G, D/F#, Em, and C chords. The G chord has the root on the bottom (10th fret), the D/F# chord has the root on the bottom (12th fret), the Em chord has the root on the bottom (9th fret), and the C chord has the root on the bottom (7th fret). Fingerings are indicated below the strings.

FIGURE 2b

G D/F# Em C G

TAB notation showing the melodic movement for the four chords. The melody consists of eighth-note triplets. The first three chords (G, D/F#, Em) use the same shape: the third note of each triplet changes while the other two remain static. The fourth chord (C) uses a descending melody. Fingerings are indicated below the strings.

FIGURE 3e $\text{A} = 160$

G/B C A/C/B/D G

TAB notation showing the voicings for G/B, C, A/C/B/D, and G chords. The G/B chord has the root on the bottom (10th fret), the C chord has the root on the bottom (9th fret), the A/C/B/D chord has the root on the bottom (12th fret), and the G chord has the root on the bottom (12th fret). Fingerings are indicated below the strings.

FIGURE 4 $\text{A} = 160$

G/B C A/C/B/D G

TAB notation showing the voicings for G/B, C, A/C/B/D, and G chords. The G/B chord has the root on the bottom (10th fret), the C chord has the root on the bottom (9th fret), the A/C/B/D chord has the root on the bottom (12th fret), and the G chord has the root on the bottom (12th fret). Fingerings are indicated below the strings.

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SENTENCE STRUCTURE

How to play Extreme's "More Than Words"

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This month's CD-ROM includes video footage of Nuno Bettencourt demonstrating how he performs "More Than Words" (*Pornograffiti*), the 1991 hit acoustic ballad from his former band, Extreme. To supplement his lesson, I'm going walk you through the song's main parts. To play along with the video or the original studio recording, you'll need to tune your guitar's strings down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

Bettencourt performs "More Than Words" fingerstyle and begins the song with the repeating two-bar phrase shown in FIGURE 1, which also serves as the accompaniment for the first part of each verse. "I always thought 'More Than Words' was the simplest song to play because it's all first-position chords," Bettencourt says. "But people always tell me they have problems with the right-hand part. I've never analyzed what I'm doing until now. I'm just making this 'kung-fu' grip and doing a quirky little percussion thing." He picks all the bass notes with his thumb and sounds most of the chords with an upstroke brush of his index finger, occasionally picking the top three strings with the index, middle and ring fingers, which produces a tighter, more piano-like articulation. He explains, "I pick the strings together whenever the chord changes come faster."

The guitarist adds a percussive, hand-clap-like backbeat to his accompaniment during the 16th-note rests that fall on each eighth-note upbeat in FIGURE 1, "slapping the guitar between the chords to create a backbeat and rhythmic pocket." Bettencourt taps his guitar's body in the area between the pickguard and bridge with the tips of his pick hand's pinkie and middle and ring fingers. To execute this move, simply collapse the fingers onto the strings and pickguard with a brisk, snapping motion.

After playing FIGURE 1 four times, Bettencourt moves on to some different chords during the second part of the verse, which segues into the chorus. FIGURE 2 shows this section; note that the G5 chord at the end of FIGURE 1 is here substituted with a tied Em chord. As indicated in bar 3 of FIGURE 2, the guitarist stops momentarily on the Em chord the second time he plays this part and knocks on the guitar three times. He ends the figure both times by gently strumming Am7 and D7 with his thumb, the second time sliding the D7 shape up

Tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

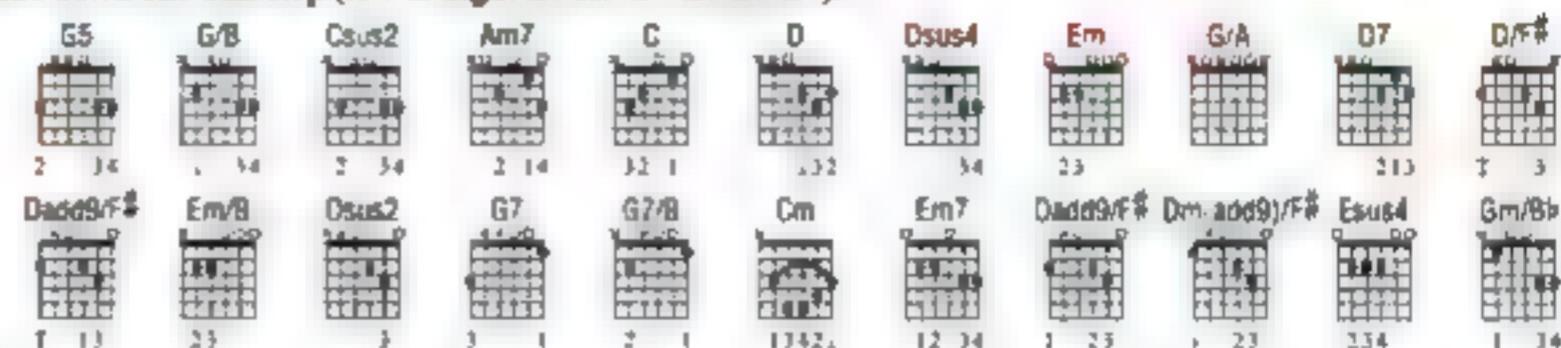


FIGURE 1 Intro

Moderately = 93

65 G/B Csus2 Am7 C Dsus4 Em G/A D7 D/F#

Acoustic Gtr Fingerstyle

TAB

* Top pickguard w/pick hand fingers

** When repeating the two-bar phrase, hold this G5 chord over to the first 16th note of bar 1.

FIGURE 2 second part of verse and first part of chorus

Em G/A Am7 D7 G5 D/F# Dadd9/F# Em

TAB

1st time: Am7 D5 Dsus2 D G7 G7/B C

2nd time: Em G5 Em7 strum Am7 then D7

* Top pickguard

1st time: Am7 D5 Dsus2 D G7 G7/B C

2nd time: Em G5 Em7 strum Am7 then D7

block on guitar

More Than Words, Words and Music, by Nuno Bettencourt and Gary Cherone. Copyright © 1990 COLOR ME BL HD MUSIC. All Rights Administered by ALMO MUSIC CORP. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

three frets (sounding D7/B).

This section is followed by an extension of the chorus. Here, Bettencourt, employing a similar fingerstyle accompaniment pattern, introduces a new, repeating chord sequence—G5 - G/B - G5 - G/B - D/F# - Em - Bm - C - C5/B - Am7 - D - D7 - G—that is played twice. The entire verse/chorus cycle is then repeated and followed by an outro vamp on FIGURE 1. For the ending heard on the popular radio-edit version of the song, Bettencourt simply slows down on the last beat, pauses on D, then strums a full

Senior music editor
JIMMY BROWN is a veteran sideman, solo performer and private guitar teacher in the NY-NJ-PA area. A "formally trained ear player," Jimmy leads dual lives, writing and editing lessons and transcriptions by day and playing for wedding cake and tips by night.

open G chord deliberately.

The album version of "More Than Words" is a bit more drawn out, with a flashy two-hand tapping cadenza that "nobody cares about these days," says Bettencourt, sandwiched between two arpeggiated descending chord sequences. The first sequence is played G5 - Dadd9/F# - Dm(add9)/F - Esus4 - Am7. This leads into the tapping lick over an implied D chord, which is followed by the second arpeggiated chord sequence: G - Csus2 - G/B - Gm/Bb - Am7, and finally ending with a strummed G chord. ■



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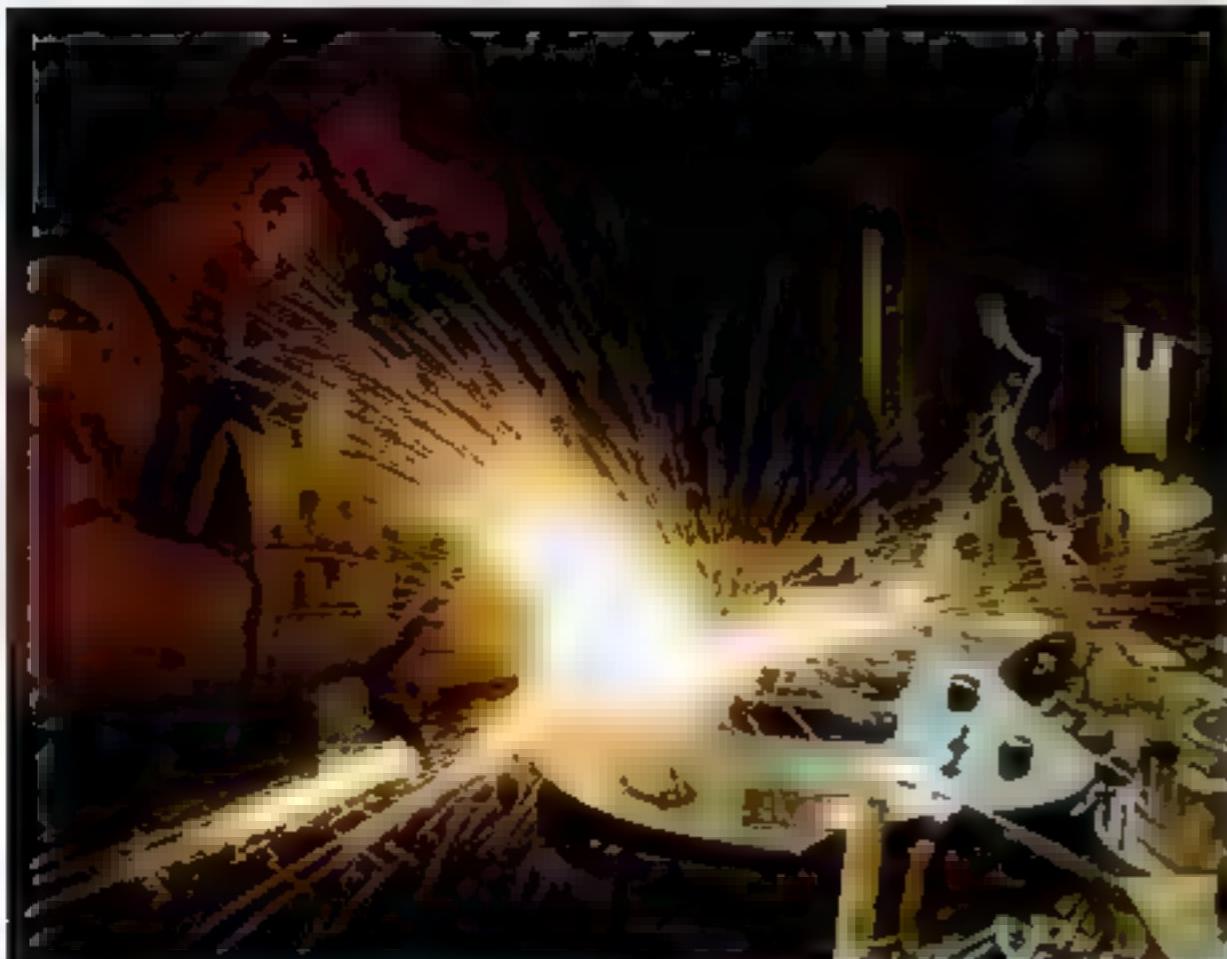


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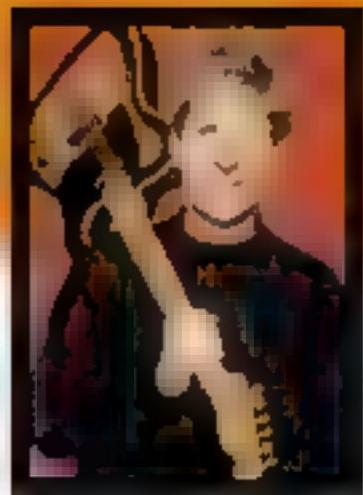
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SELF-HARMONY

How to fatten up your solos with diatonic thirds and sixths

Few sounds are as sweet as that of two voices or lead instruments harmonizing in diatonic thirds or sixths. One guitarist on his own can, however, approximate this

kind of sonic nirvana by incorporating either of these two types of intervals into a lead guitar part as double-stops (two notes sounded at the same time). Played in this way, thirds and sixths not only function as marvelous harmonic and melodic tools but also add textural depth to an otherwise single-note guitar part or solo.

Thirds are the key ingredient in the main riffs to such classic rock/pop songs as Van Morrison's "Brown Eyed Girl," Fleetwood Mac's "Rhiannon" and "Feel Your Love Tonight" by Van Halen; sixths are the driving force behind Steve Cropper's riffing in "Soul Man" by Sam and Dave (and, later on, the Blues Brothers) and Jimmy Page's main figure in Led Zeppelin's "D'yer Maker." In addition to using them for riff fodder, many harmonically thoughtful guitarists fortify their solos with thirds and sixths, some noteworthy examples being Jimi Hendrix's licks and fills in "The Wind Cries Mary," Page's rave-ups in "Heartbreaker" and "The Lemon Song" and John Fogerty's melodic lead work in "Proud Mary."

THEORY

Think of diatonic thirds as tiny, two-note chords (formally known as *diads*) created by pairing every other note in a seven-note scale, such as the major scale or one of the minor scales. For example, doing this with the A natural minor scale—A B C D E F G—generates the following set of diatonic thirds: A-C, B-D, C-E, D-F, E-G, F-A and G-B.

Sixths are created by inverting these same note pairs; take the lower note of each third and raise it an octave, or move the higher note down an octave, and you have a sixth. Diatonic

FIGURE 1

♩ = 80
Am

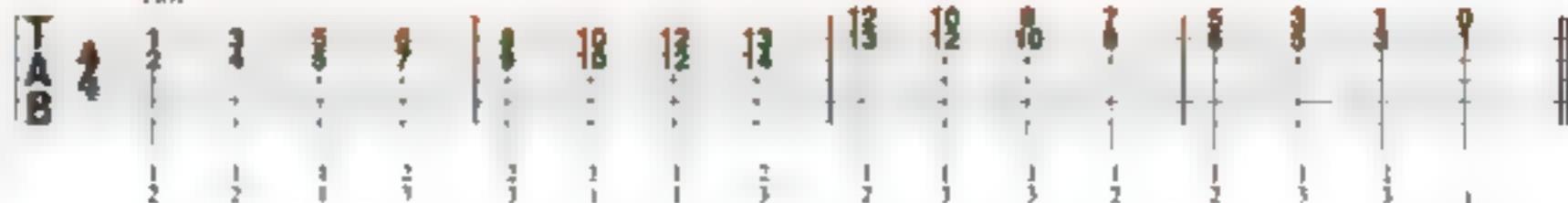


FIGURE 2

♩ = 80
Am



FIGURE 3a

♩ = 80
Am

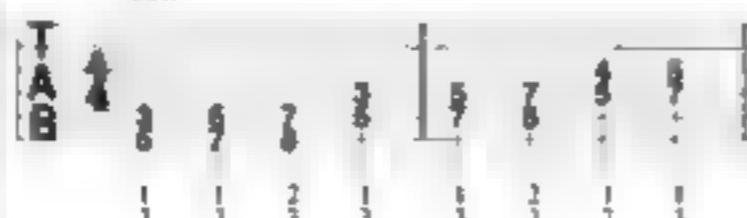


FIGURE 3b

♩ = 80
Am



sixths in A natural minor are C-A, D-B, E-C, F-D, G-E, A-F and B-G, the second note in each diad being higher than the first. Due to the much wider gap between the notes, sixths sound more "open" than thirds, which sound "tight." Otherwise, the two types of intervals function in the same way harmonically.

FRETBOARD SHAPES

Thirds are often played up and down the neck, either on the G and B strings or on the B and high E, as demonstrated in FIGURE 1. Play this figure forward and backward a few times and listen to the sound of the harmony produced by each pair of

notes. As you do so, memorize the sequence of physical shapes on each string set. Notice that, due to the way the guitar is tuned, the note pairs on the G and B strings are played either at the same fret or one fret apart, while on the top two strings the notes are either one or two frets apart.

FIGURE 2 shows the A natural minor scale played in diatonic sixths, ascending the D and B strings then descending the G and high E. These double-stops are a little bit tougher to play than the thirds in FIGURE 1 because the notes here are two strings apart. As a result, you must either mute the unused in-between string with the fleshy underside of

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the finger that's fretting the lower note (the same way you would when strumming octaves) or use hybrid picking (pick and finger) to pick each string at the same time. As with the diatonic thirds in FIGURE 1, make it your goal to thoroughly memorize the sequence of shapes on each pair of strings in FIGURE 2.

FIGURE 3a is an example of playing thirds in position: across the strings and in a confined area of the fretboard. (Isolate the lower note in each third and you'll see that they follow the notes of a fifth position pattern of the A natural minor scale.) FIGURE 3b is an example of how sixths may be similarly played in position. (Isolate the top note of each couplet and you'll recognize the A minor scale pattern that lies beneath.) Playing diatonic thirds and sixths in this way requires a studied familiarity of the shapes on several pairs of strings within a specific scale. These two examples are included here to help you to understand some of the maneuvers in the upcoming solo.

If you're feeling particularly ambitious, try transposing these examples to other keys. But before doing so, realize that you can also use all of the A natural minor diatonic thirds and sixths in the relative major key of C, as well as with any of the C major scale's modes, such as D Dorian, G Mixolydian, and F Lydian, as they are all comprised of the same set of seven notes. Okay, enough with the patterns and theory already. Let's make some music!

THE SOLO

The progression for this month's solo (FIGURE 4) is based on minor blues changes in the key of A minor. Twelve bars in length, it begins on the iv chord (Dm7), moves to the i (Am7), repeats the same cadence, and then wraps up with a bVI-v-i turnaround (Fmaj7-Em7-Am7). The progression is played twice, resulting in a 24-bar solo. To cop an appropriate tone for the lead part, use your neck pickup (preferably single-coil) and dial in just a touch of tube overdrive—not too much, or the thirds and sixths will sound muddy.

The solo is derived entirely from the A natural minor scale and opens with a series of thirds (bars 1–4) played on the G and B strings (see FIGURE 1). This is followed by a "response" phrase (bars 5–8) comprised of sixths that are laid out on practically every possible string set (see FIGURES 3a and 3b). Be sure to follow the fret-hand fingerings provided to best ensure a smooth performance. At bar 9, it's back to thirds for the turnaround section (bar 9–12). For

FIGURE 4

Los Angeles-based guitarist **Tom Kolb** has performed more than 6,000 gigs worldwide and is a veteran recording session guitarist. He also maintains a busy teaching and writing career. An adjunct at Musicians Institute, G. I. since 1989, he has authored numerous instructional books and articles and is the featured artist on a wide variety of instructional videos. You can contact Tom at tomkolb.com.

those first two diads that straddle the bar line, slide up the G string with your index finger and hammer-on to the ninth fret with the middle finger at the very last second possible (on the downbeat of bar 9).

At bar 13, the progression begins its second cycle. In keeping with the "thirds theme," the diads climb high up the neck, culminating in a cascading descending phrase (bar 15) that nails the chord tones of the underlying Am7 chord (A C D G). This spills into a sixths-fueled answering phrase (bar 16) and a greasy, hybrid-picked passage (bar 18), both of which scoot up and down the B and D strings. With

flash now in the rear-view mirror, the solo begins to cool down in bar 19, coming to a funky, melodic close over the final four bars.

Once you've learned the solo, go back and analyze the notes of the sustained diads (bars 2, 6, 10, 17 and 19) and the ones that cap the phrases (bars 4, 8, 11, 19 and 24). In all cases, they are comprised of two of the chord tones (the root, third, fifth or seventh) of the respective chord changes. This is an important factor that cannot be overlooked when the goal is a melodic solo that complements and strongly outlines the chord changes. ■



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CREATIVE CONNECTIONS

The art of the two-five-one

VFor a jazz musician, being able to improvise over the ii-V-I ("two-five-one") chord cadence is essential—the equivalent of what the I-IV-V ("one-four-five") progression is to blues and rock players. The ii-V-I progression is central to the language of jazz, and it is the basis for many compositions by jazz greats such as Duke Ellington, Miles Davis and George Gershwin. (Lead sheets to many of these composer's tunes can be found in the jazz musician's "bible," *The New Real Book*, and its two sequels, volumes 2 and 3, published by Sher Music Co.)

The ii-V-I is a progression of three chords, relative to a major key, that begins on the second degree of that key's major scale and moves to the fifth and then to the first degree, also known as the root or tonic. The ii chord is minor, as indicated by the lowercase Roman numeral, and the five and one chords are major. In the language of jazz, these three chords are almost always diatonic sevenths, rather than triads, so in jazz, a ii-V-I in the key of C would be Dm7-G7-Cmaj7.

An effective strategy for crafting melodies over a ii-V-I, or any progression, for that matter, is to target chord tones on the downbeat of each chord change, the third and seventh being the strongest harmonically, and connect them with arpeggios, scale tones and chromatic passing tones, which are used as "fill" to create a flowing stream of eighth or 16th notes. When playing over the V or dominant seventh chord, jazzers love to create harmonic tension by emphasizing the altered ("alt.") tones—namely, the flat five, sharp five, flat nine and sharp nine—and weaving them into an interestingly contoured, "outside"-sounding line that resolves compellingly to the I chord.

FIGURE 1 is a four-bar phrase played over a ii-V-I in C that demonstrates this approach. My goal here was to create an uninterrupted line that I could play quickly and finger within a four-fret span in fifth position. In bar 1, I begin on the seventh of Dm7, C, and move down to the fifth, A, in a chromatic "zig-zag." The C# note at the end of bar 1 is the major seventh, relative to D. This may seem like an odd note choice, considering the

fact that the underlying Dm7 chord contains the flat seventh, C natural, in a melodic context, however, playing the major seventh like this helps to "tonicize" the temporary tonic, in this case D. (This is a favorite move used by bebop players.)

Notice the use of the altered fifths and ninths over the G7 chord in bar 2. Relative to the chord's G root note, E is the sharp five, B is the sharp nine, D is the flat five and A is the flat nine. As the progression resolves to the I chord, Cmaj7, in bar 3, I build an angular line using fourth and second intervals and notes from the C Lydian mode (C D E F# G A B), which contains the exotically beautiful sharp four (or sharp 11), F#.

Notice throughout this entire four-bar example that I avoid playing the root note of each chord. This is another effective harmonic-melodic strategy known as counterpoint, which means playing something different from what the accompaniment is playing. In jazz, the bass almost always plays the root of the chord on the downbeat of each chord change; doubling the root in the melody would sound redundant and lack a harmonious interval.

Let's see how this approach works in a minor key. FIGURE 2 is a line played over a minor ii-V-i progression in the key of C minor, Dm7b5-G7alt-Cmaj7, which is based on the C harmonic minor scale (C D E F G A B). Notice that the ii chord in this case, Dm7b5 (spelled D F A C), contains a flat fifth,

VIC JURIS is a world-renowned performer, composer and educator and an in-demand sideman who has collaborated with many of the biggest names in jazz. For more info, check out vicjuris.com.

ON DISC

A, which I target on the downbeat of bar 1. As in the previous example, I use the altered fifths and ninths liberally over the G7 chord in bar 2. Here, all the notes played over G7 comprise what is known as the G diminished whole-tone scale (G A B B D E F), which, because it contains all four altered tones, is a favorite scale among jazz players. The art to using it creatively, as I've hopefully demonstrated here, is to order the notes in such a way that they form an interestingly jagged and melodically appealing contour.

As the progression resolves to the I chord, Cmaj7, in bars 3 and 4, I string together stacks of descending and ascending fourth intervals, using notes from the C Dorian (C D E F G A B) mode and C harmonic minor scale to create a very angular and rather cool-sounding line.

You may have noticed that the three pickup notes preceding bar 1 of FIGURE 2 spell out a C major triad (C E G), which contains the harmonically "incorrect" major third, E natural. Used in this way, however, this note serves as a dissonant "color tone" that goes by quickly and creates a momentary sense of tension.

Guitarists Wes Montgomery, Barney Kessel, Joe Pass and Pat Martino are masters of the ii-V-I (and ii-V-i). For ideas and inspiration, check out recordings by these artists and then try to come up with your own eighth-note lines over these two progressions in various keys. ■

FIGURE 1

FIGURE 2

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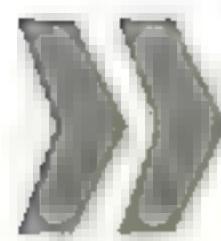
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The groundbreaking lead guitar style of Lonnie Johnson

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Leading the players who defined the blues, jazz and rock and roll electric guitar styles of the Forties and Fifties were a diverse group, but almost without fail they all cited a common major influence: Lonnie Johnson. Johnson's acoustic recordings from the Twenties forged a template for single-string electric guitar soloing that survives to this day.

Johnson was born in 1889 in New Orleans, where as a young man he began playing guitar and violin in dance halls and clubs just as the musical cross-pollination that would become jazz was taking shape. In the beginning, jazz was a verb—to "jazz" a melody meant to improvise around it or shade it with microtonal "blue notes." Interestingly, the role of the guitar in brass- and reed-dominated jazz bands was percussive rather than melodic; like its cousin the banjo, the guitar was primarily considered a time-keeping tool. This explains why Johnson's 1925 debut recordings caused such a stir. Crossing effortlessly from uptown jazz to stomp-down blues, his clear, singing lines proved definitively that the guitar was every bit as capable of single-note improvisation as the horn.

The late Twenties were Johnson's heyday. Frequent solo releases featuring his guitar and vocals were augmented by sessions with Louis Armstrong and Duke Ellington, and he joined guitarist Eddie Lang for a series of show-stopping duets with titles like "Hot Fingers" and "A Handful of Riffs." The Great Depression temporarily halted Johnson's career, but he enjoyed renewed commercial success in the Forties and continued to perform intermittently, until his death in 1970.

Johnson's dynamic, flat-picked acoustic style previewed such staples of modern electric guitar

technique as string bending, slurs and vibrato. Like a horn player, he spooled out long lines based on the underlying harmony, often including sophisticated chromatic touches, and balanced them with prototypical blues licks.

FIGURE 1. A 12-bar blues chorus in the key of E, displays some Johnson-type phrases (he also typically provided his own simultaneous accompaniment, something not included in this example). The

KEITH WHATT teaches blues guitar at Musicians Institute in Hollywood, California. He tours and records with renowned band the Blasters and has authored numerous videos, books, columns and articles on blues- and guitar-related subjects.

first four bars feature a melody harmonized in third intervals, a style echoed several decades later by Chuck Berry. Bars 6 and 7 feature string-bending phrases in what is now generally called the "B.B. King position" after one of Johnson's main disciples. In Bars 8-12, the melody neatly outlines the chord changes in a fashion that influenced jazz giants Django Reinhardt and Charlie Christian. Electric guitar has many branches, but Johnson is the trunk.

四九

FIGURE 1 Medium-tempo Swing ($\frac{2}{4}$ = 120)

E

(E+)

A

E

B **A** **E** **(B)** **E** *let ring*

let ring

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Going solo with Journey's "Don't Stop Believin'"

In this month's installment of Unplugging, we'll take a look at Journey's classic hit song "Don't Stop Believin'," from the band's 1981 album, *Escape*. I was inspired to "unplug" this song after hearing it used in the recent series finale of the hit HBO television show, *The Sopranos*, and came up with this cool, easy-to-play solo-guitar adaptation.

FIGURES 1a and 1b illustrate my simplified adaptation of the song's signature piano intro and its slightly streamlined variation that drives the song's first two verses. My goal here was to come up with an easy-to-play solo-guitar accompaniment that captures the defining melodic, harmonic and rhythmic elements of these parts. (A complete transcription of Journey's original recording of "Don't Stop Believin'" appears in *Guitar World* September 2006.) I perform this figure with pick and fingers, playing the bass-line melody with downstrokes while plucking the B and high E strings with the middle and ring fingers.

Playing two independent parts simultaneously requires mental and physical coordination, so proceed slowly at first, get acquainted with each part separately and then put them together, making sure all the notes line up properly. After going through the motions a few times, you'll feel the coordination set in, and it will become second nature, like learning to ride a bicycle.

In bars 1 and 3, you'll need to grab the high F# on the first string's second fret with your middle finger while reaching to the fourth fret with your pinkie, which requires a fairly wide stretch across five or six strings. You'll find that this span is not too difficult to negotiate and that mentally anticipating each stretch helps prepare your fingers to sufficiently spread apart and fret the notes cleanly.

For the song's pre-chorus (FIGURE 2), I switch to "pumping" downstrokes with the pick, mostly strumming staccato (short and crisp) chord accents over steady, palm-muted open bass notes. When fingering the staccato chords (indicated by dots above the tab numbers), be sure to quickly loosen your grip on the strings to prevent them from ringing after you've strummed them.

FIGURE 3 shows my adaptation of the song's rocking chorus, guitar solo and heavy riff section before the third verse. The feel is "wide-open," with full, unmuted chords and single notes, all played with downstrokes. In lieu of a fade-out, end on a big, fat open E chord. ■

"Don't Stop Believin'" arranged for solo acoustic guitar accompaniment

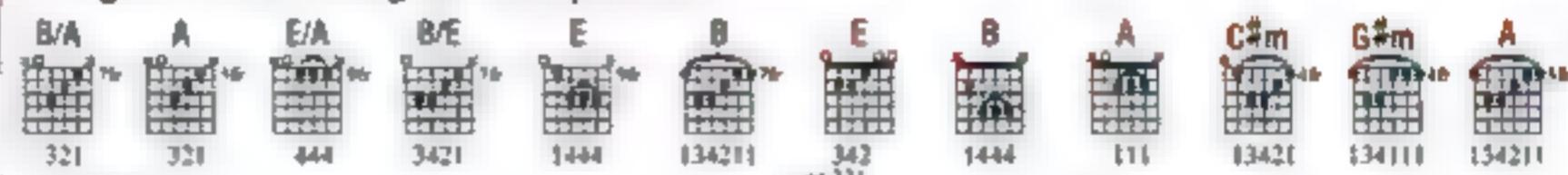


FIGURE 1a piano intro

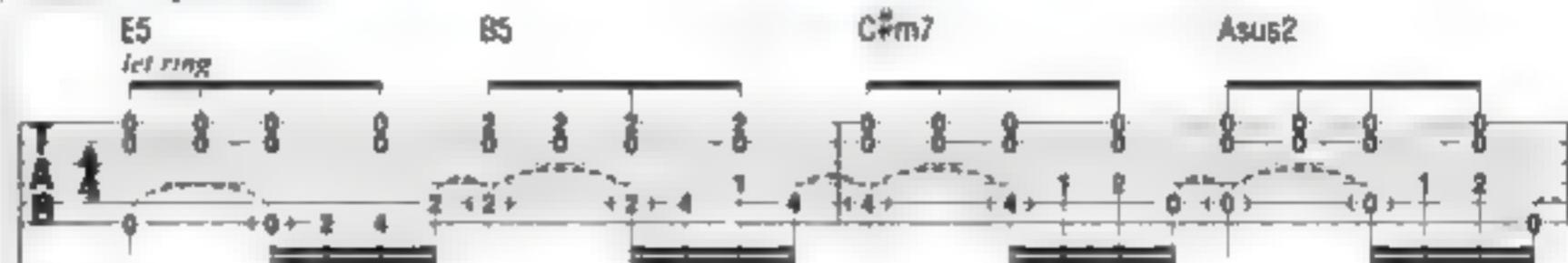
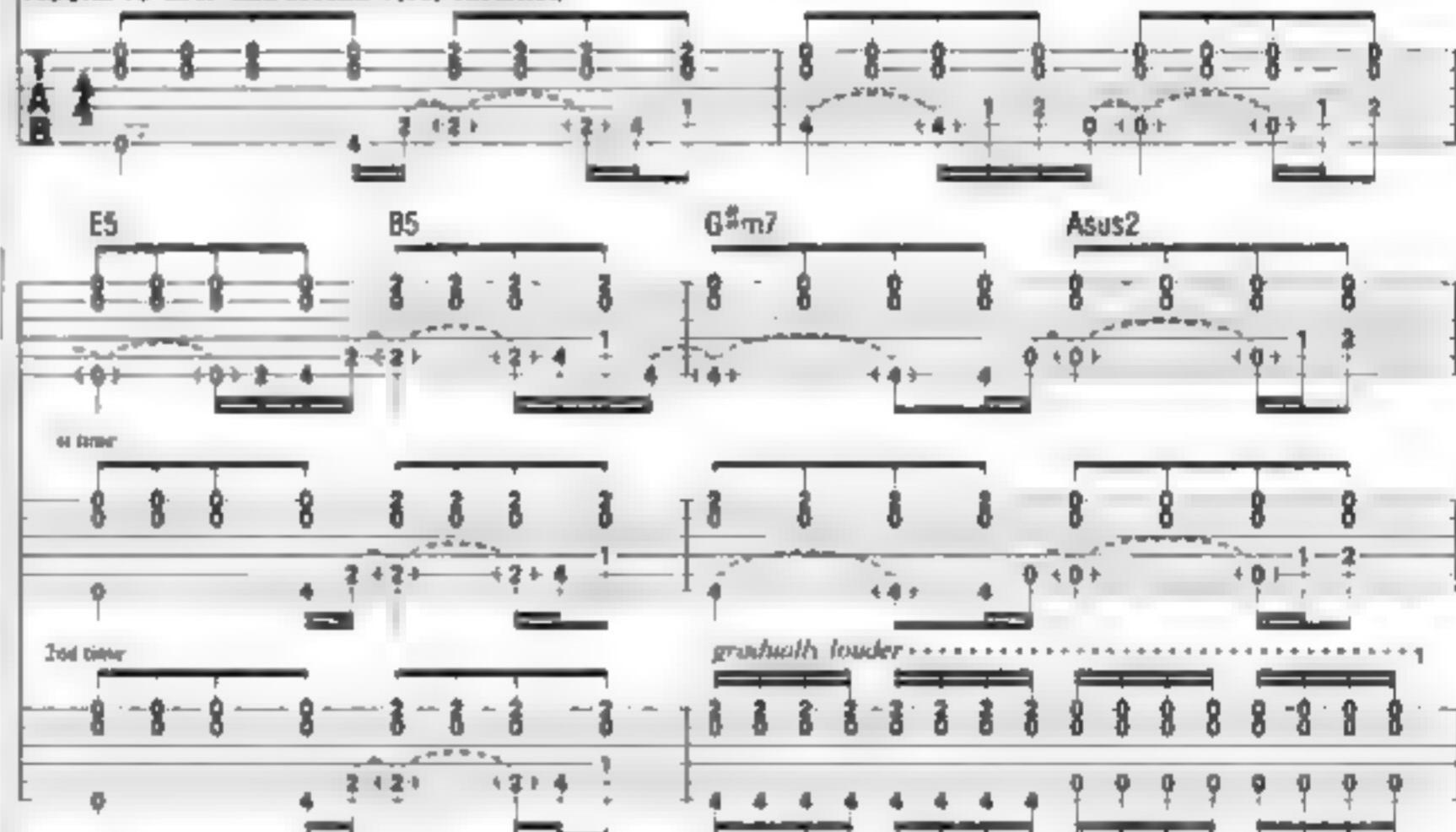


FIGURE 1b first- and second-verse variation



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"Crystal Mountain" - Death



← OUTPUT → INPUT ←
← OUTPUT →
Chorus
Ensemble

CE-5



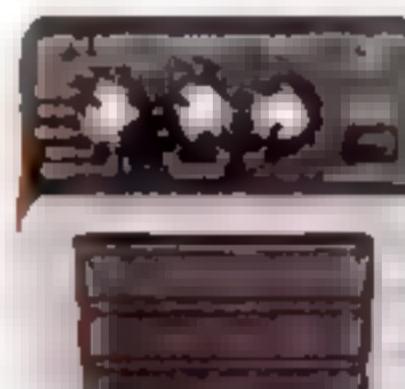
Metal Core
ML-2

"I Don't Wanna Stop" - Ozzy Osbourne



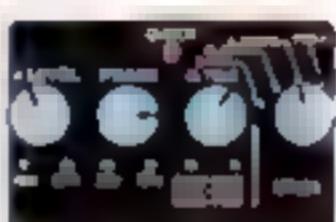
← OUTPUT → INPUT ←
Mega
Distortion

MD-2



PW-10

"Lazy Eye" - Silversun Pickups



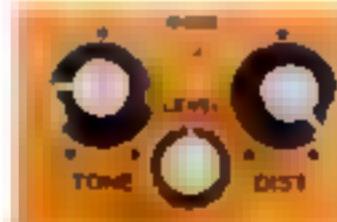
DD-3

DD-5

FBM-1

FUZZ
FZ-3

"For The Love Of God" - Steve Vai



PS-5

DS-1

PW-10

"Through Glass" - Stone Sour



← OUTPUT → INPUT ←
← OUTPUT →
Chorus
Ensemble

CE-5



← OUTPUT → INPUT ←
Dyna
Drive

DN-2



← G AMP OUT → INPUT ←
Acoustic
Simulator

AC-3

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“FOR THE LOVE OF GOD” STEVE VAI

As heard on PASSION AND WARFARE (EPIC)
*Words and Music by Steve Vai * Transcribed by Dave Whitehill and Jeff Perrin*



A (7-10)

Moderately, w/bullf-nuns fest, $n = 109$

Gtr 1 (7-string
elec. w/distr.)
(neck pickup)

Em{add9}

Fma 7#11

Guitar tablature for the solo section, showing a melodic line across six strings. The tab includes bend markings (e.g., 7>9, 12>14), slurs, and grace notes. Fingerings are indicated above the strings, and a 'TAB' label is present on the left.

*Cap 2 (else working tone)

Ray. Fig. 1

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Basis (friction elec.)

Part Five

A fretboard diagram for a six-string guitar. The strings are numbered 1 through 6 from left to right. Frets are numbered 0, 1, 2, and 3 above the strings. Notes are indicated by circles with numbers: a note at fret 2 on string 6, an open circle (no note) on string 5, a note at fret 0 on string 4, a note at fret 2 on string 3, an open circle on string 2, a note at fret 1 on string 1, an open circle on string 0, and a note at fret 3 on string 6.

Em{add9}

Am(add9)

5

10 12 (12) 12 17 15 12 12 14 15 (16) 15 (10) 10 10 10 7 10

0 2 4 0 0 0 4 0 2 4 0 0 0 5 7 5 5 5 5 5 6 5 5 5

0 2 (2) 5 ? 7 (7)

Em(add9)

Cmaj7

Fmaj7#11

Em(add9)
Gtr. 3 plays Fill 1 (see below)

**(bridge pickup)
(wah pedal on)**

w bar

end Rhy. Fig. 1

end Bass Fig. 1

Em(add9)
Gtr. 2 plays Rhy. Fig. 1 (see bar 1)

Fmaj7#11

Bass plays Bass Fig. 1 (see bar 1)

Am(add9)

Fill 1 (0:36, 2:18)
Gtr. 3 (elec. w/clean tone)
N.H.

patches: G B F# B

Fill 2 (0:50, 1:49)
Gtr. 3
N.H.

patches: G D F# D

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Em(add9)

25 P.H. 1 what 15 P.H. P.H. 15 15 12 12 15 15 10 10 15 15 12 12

Fmaj7#11

29 P.H. P.H. P.H. 14 14 14 14 14 14 9 7 9 9 9 8 8 15 15

B (120) G

33 Gtr 1 (neck pickup)

15~12 12~10 10~8 8~12 5~3 3~3 15~15~12~12~10 10~8~12~12 7~9~7~9~7~7~10~15

Gtr 2 Rhy. Fig. 2

3 5 3 4 5 5 5 6 4 3 0 1 0 3 3 1 3 0 1 0

Bass Bass. Fig. 2

3 5 5 5 1 3 3 1 3 0 1 0

37 Em

15~12~10 10~12~12 10~8~12~12~14~9 7~9~9~7~7~10~15

Dsus2

0 2 0 0 0 2 2 0 0 0 2 3 0 3 0 0

Fill 3 (115)

Gtr 3 N.H.

A 2 - 12 7

pitches E D D A

40

D w/whr

G

Fma, 7sus2

43

vib w/ bar

Gtr. 3 plays Fill 2

Osus2

46

w/whr

D5

pick scrape (bridge pickup)

*pull up on bar until string frets out

end Rhy. Fig. 2

end Bass Fig. 2

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Am(add9)

87

88

*B.F.

*Bar Flutter: Flick bar to create note-flutter effect

89

Em(add9)

P.H.

90

Cmaj7

91

92

Fmaj7#11

Whey-wah-wah-

94

Em(add9)

G

Gtr. 1 plays Rhy. Fig. 2 simile (see bar 33)

97

Bass plays Bass Fig. 2 simile (see bar 33)

Fmaj7#11

Em

Dsus2
(repeat prv. bar)

Fmaj7sus2

Em

Dsus2
wash wash off
(neck pick up)

PM

Em(add9)
Gtr 2 plays first 14 bars of Rhy Fig. 1 simile (see bar 1)
(bridge pickup)

Fmaj7#11

Em(add9)
Gtr 2 plays F#II 2

Am(add9)
let ring
pull up on bar

Cmaj7
bar 1

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Fmaj7#11
wah-wah out

124

Em(add9)

Gtr 1

127

Gtr 2

Gtr 1

129

Gtr 2

Bass

NC

Gtr 1

133

Freely

137

141

pre-head haze

wah w bar

w heavy wah usage
w Wah w bar

17 19 17 15 17 19 14 18 16 14 18 16 19 19 19



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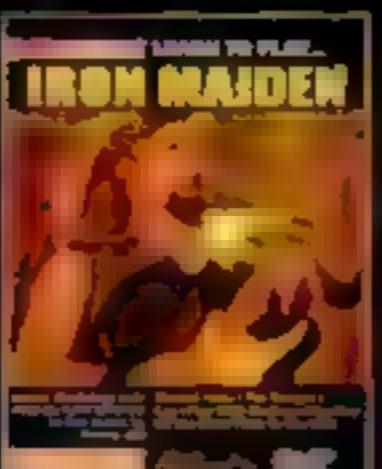
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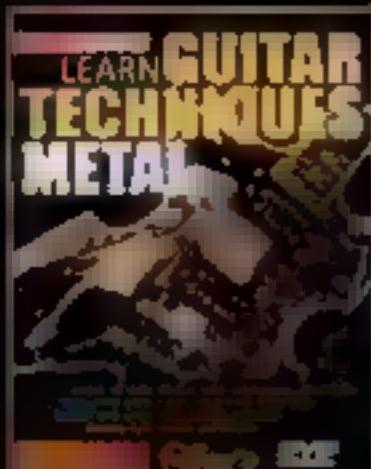
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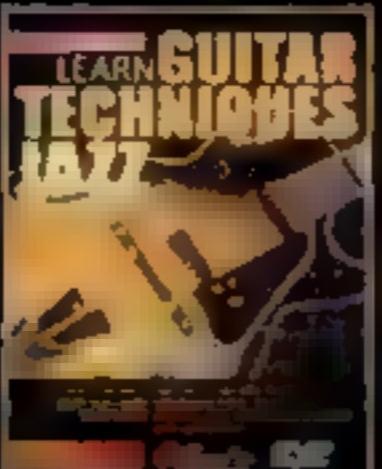
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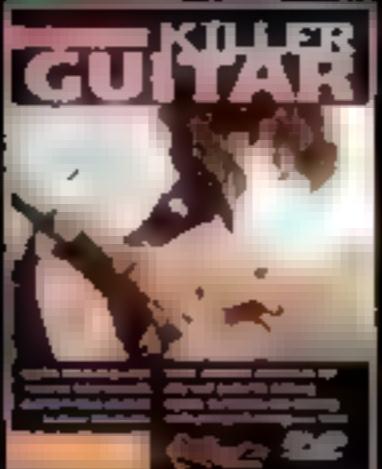
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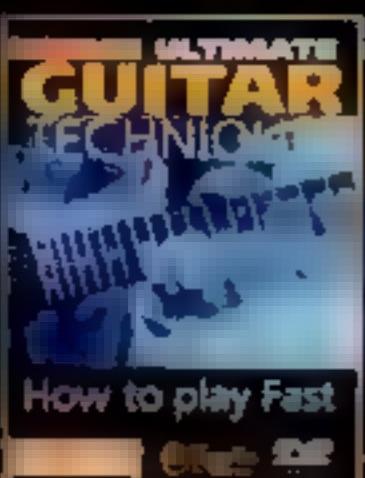
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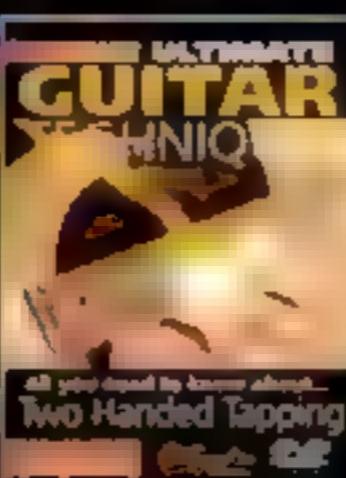
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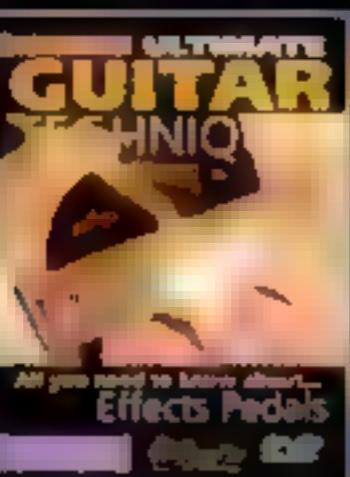
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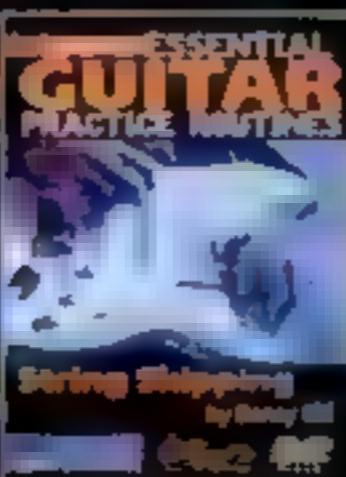


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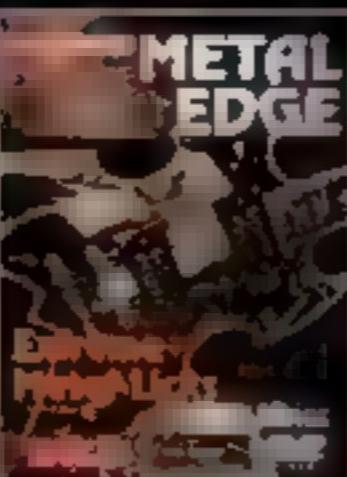
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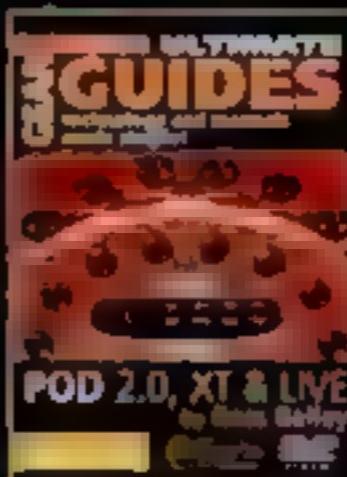
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"THROUGH GLASS" STONE SOUR

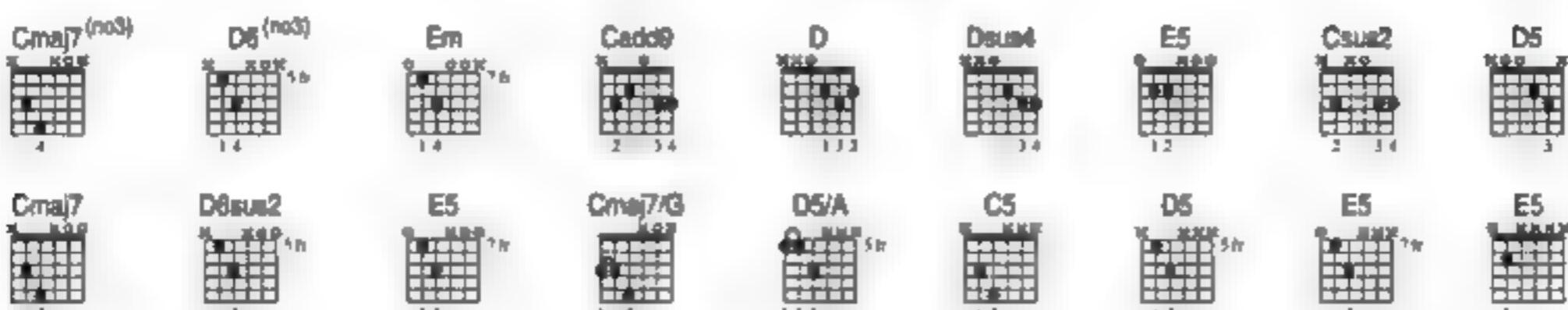
As heard on COME WHAT(EVER) MAY (ROADRUNNER)

Words and Music by Shawn Economaki, Josh Rand, Corey Taylor and James Root * Transcribed by Jeff Perrin

All guitars are tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

Bass tuning (low to high): E♭ A♭ D♭ G♭.

All pitches sound in the key of E♭ minor, one half step lower than written.



A 1st Chorus (0:00)

Moderately $\text{♩} = 106$

I'm looking at you through the glass Don't know how much time has passed Oh God it feels like forever but no one ever tells you that for-

Cmaj7(no3)

D5(no3)

Em

Gtr 1 (acous.)

1 for ring throughout

ever feels like home
Cmaj7(no3)

sitting all alone Inside your head
D5(no3) N.C.(Em)

'Cause I'm looking at you through

the glass Don't know how much time has passed All I know is that it feels like forever but no one ever tells you that for-

Cadd9

D

Dsus4

D E5

D5

ever feels like home
Csus2

sitting all alone Inside your head
D E5

How do you feel

the glass Don't know how much time has passed And all I know is that it feels like forever but no one ever tells you that for-

Csus2 D E5 D5

57 Gtr 2 (repeat previous bar)



Bass repeats Bass Fig. 1 (see bar 49), Bass substitutes Bass Fill 2 (see bar 116)

ever feels like home sitting all alone inside your head And it's the

Csus2 D E5 D5

61 Gtr 2



F (2:27)

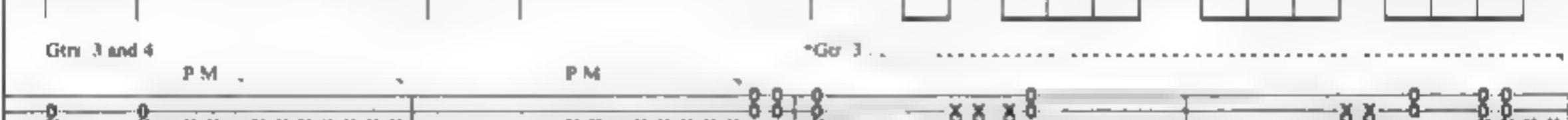
stars the stars that shine for you And it's the

Cmaj7/G D5/A E5 D6sus2

Gtr 2 Riff B end Riff B



Gtr 3 and 4 PM *Gtr 3 ..



*Gtr 4 holds E5 chord for two bars

Bass



stars the stars that lie to you yeah And it's the

Cmaj7/G D5/A E5 D6sus2

Gtr 2 repeats Riff B (see bar 65)

Gtr. 3 and 4 PM ..



Bass



stars the stars that shine for you And it's the

Csus2 D E5 D5

Gtrs. 3 and 4 play Rhy Fig. 3 twice simile (see bar 49)

Gtr 2 PM ..



Bass plays Bass Fig. 1 simile (see bar 49)

Bass substitutes Bass Fill 2 (see bar 116)

stars the stars that lie to you yeah I'm looking at you through

Csus2 D E5 D5



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G Breakdown (3:03)

the glass Don't know how much time has passed
Csus2 D
Gtr. 2

Oh God it feels like forever
Em

but no one ever tells you that for-

81



Gtrs. 1 and 3



ever feels like home
Cmaj7(no3)
Gtr. 1

sitting all alone inside your head
D6(no3) N.C.(Em)

'Cause I'm looking at you through

85



H (3:21)

the glass Don't know how much time has passed
C5 D5

Gtr. 3 P.M.

99



ever feels like home
C5
Gtr. 2

sitting all alone inside your head
D5 E5

And it's the
D5 C5

93



Gtr. 3 P.M.



Bass plays Bass Fill 1 (see bar 72)

I (3:39)

stars the stars that shine for you yeah
Csus2 D E5

Gtrs. 3 and 4 play Rhy. Fig. 3 four times simile (see bar 49)

Gtr. 2

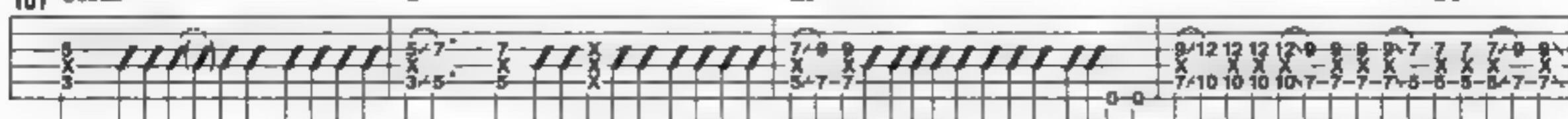
97



Bass plays Bass Fig. 1 twice (see bar 49)

Bass substitutes Bass Fill 2 (see bar 116)

stars the stars that like to you yeah
101 Csus2 D E5



stars
the stars
that shine
for you
yeah

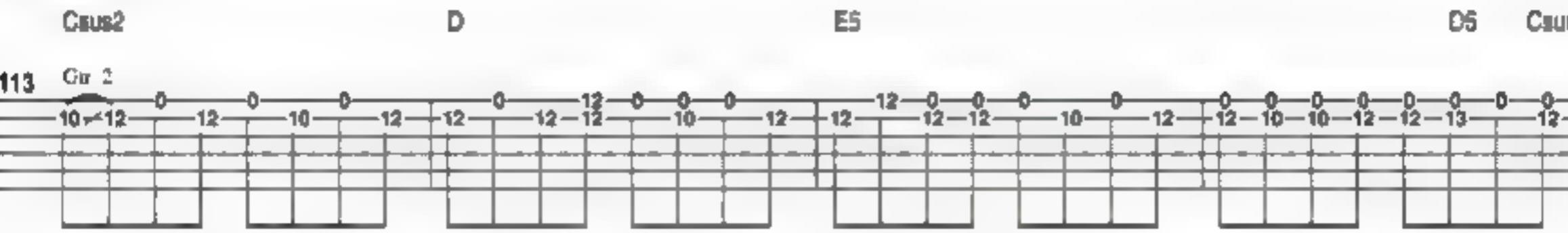
105 Csus2 D E5

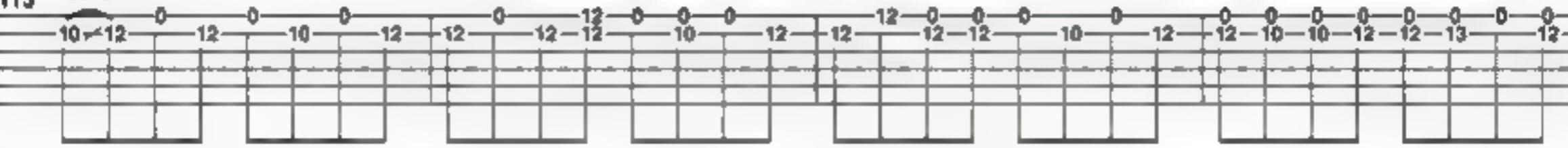

And it's the stars
D5 Csus2 D

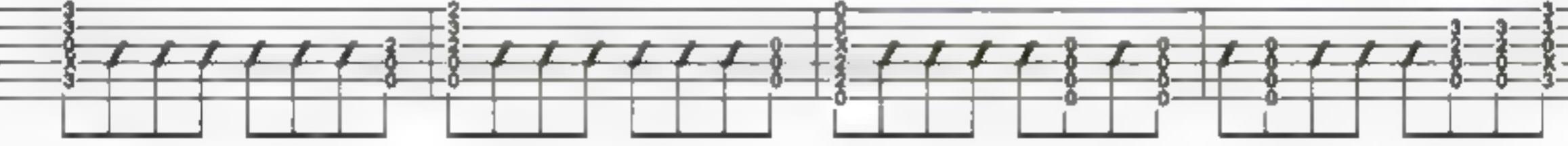

Bass substitutes Bass Fill 2 (see bar 116)

to you yeah yeah
E5 D5


J Outro (4:16)

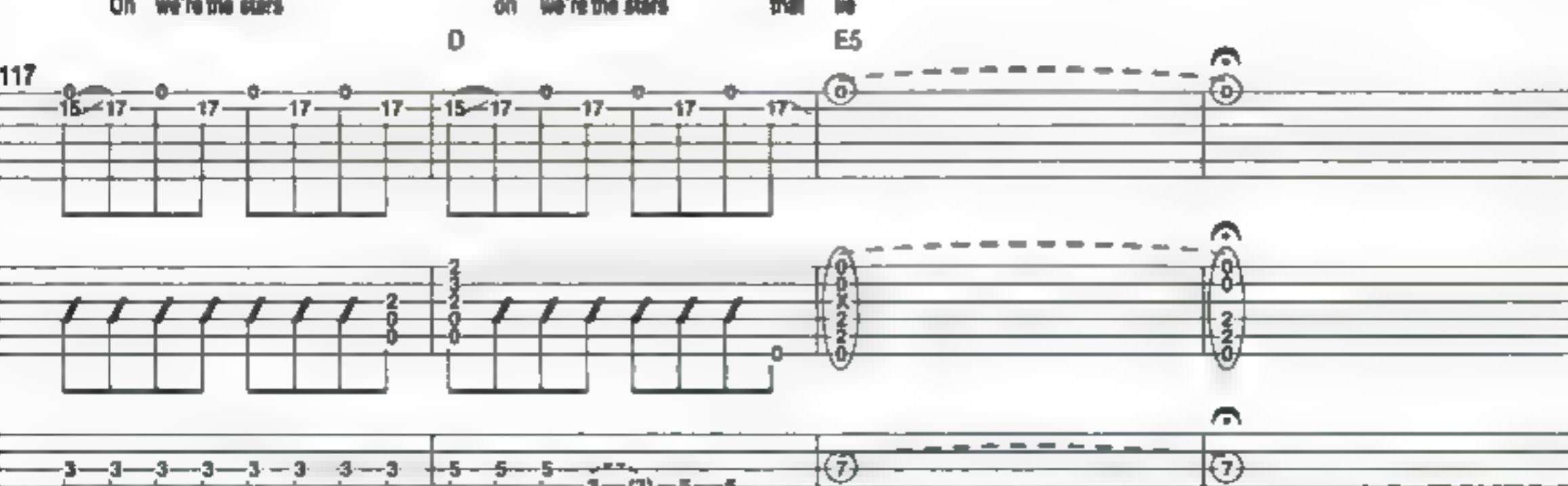
Csus2 D E5 D5 Csus2


113 Gtr. 2


Gtr. 3 and 4


Bass


Bass Fill 2

Oh we're the stars oh we're the stars that lie
D E5


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“CRYSTAL MOUNTAIN” DEATH

*As heard on **SYMBOLIC** (ROADRUNNER)*

Words and Music by Chuck Schuldiner * Transcribed by Jeff Perrin

All guitars are tuned down one whole step (low to high: D G C F A D).

Bass tuning (low to high): D G C F.

All pitches sound in the key of D minor, one whole step lower than written.

A Intro (0:00, 2:44)

Fast = 176

N.C.(E5) E5
Gtrs 1 and 2 elec w/dist.

Bass Fig. 1

end Bass Fig. 1

(E5) E5 E5 (E5)

Gtr 1 PM

Gtr 2 PM

Bass

B 1st and 2nd Verses (0:11, 2:54)

1. Built from
1. Shatter

Mind faith
the myth

Passed down from self -
Don't cut yourself

(E5) E5 Eb5 (E5) E5 B5 Bb5 F5 G5

Gtrs 1 and 2 PM

Bass plays Bass Fig. 1 twice (see bar 1)

Induced fantasy on your words Eb5 Turn against (E5) PM

13 (E5) PM

to page dreams E5 B5 Bb5 F5 G5 justify made of

C (0:21, 3:05)

steel
Am(add9)
Gtrs. 1 and 2 (w/light dist.)
Rhy. Fig. 1
let ring throughout

Conjuring
Stranger
A5/G

than

power
any
F6(no3)

it
faith

17

Bass
Bass Fig. 2

opens wide

Am(add9)
Gtrs. 1 and 2 repeat Rhy. Fig. 1 (see bar 17)

on your
that inflicts
A5/G

seventh
pain and

day /
fear /
F6(no3)

is

21 Bass

end Bass Fig. 2

D (0:32 3:16)
that how it's done

N.C.(D5)
Gtrs. 1 and 2 (w/dist.)

Twisting
F#5/C# your eyes to perceive
C#5/G# all that you

F5/C

25 P.M.

Bass
Bass Fig. 3

*Repeat previous beat

end Bass Fig. 3

want
G5 A5 Bb5 G5

F#5/C# C#5/G# F5/C

*Gtr. 2 plays top notes while Gtr. 1 plays two-note power chords underneath

*Gtr. 1 plays top notes while Gtr. 2 plays two-note power chords underneath
Bass repeats Bass Fig. 3 (see bar 25)

E (0:43, 3:26)

Am(add9)
Gtrs. 1 and 2 (w/clean tone)
let ring throughout

To
inflicting
A5/G assume
wounds with a
from
cross - turned
F6(no3) ignorance
dagger

33

Bass plays Bass Fig. 2 (see bar 17)

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F Chorus (0:54-3:37)

N.C. (Am) (Fmaj7)
Gtr 3 (elec. w/dist.)

(C/Bb)

(Dm)

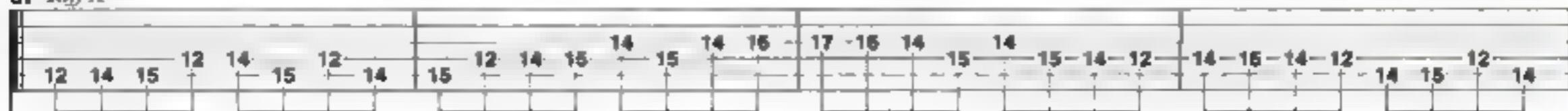
(C/E)

(F/C)

(C)

(G)

37 Riff A



Gtrs. 1 and 2 (w/dist.)
Rhy. Fig. 2



Bass
Bass Fig. 4



(2.) Inside
(3.) Inside
(Am)

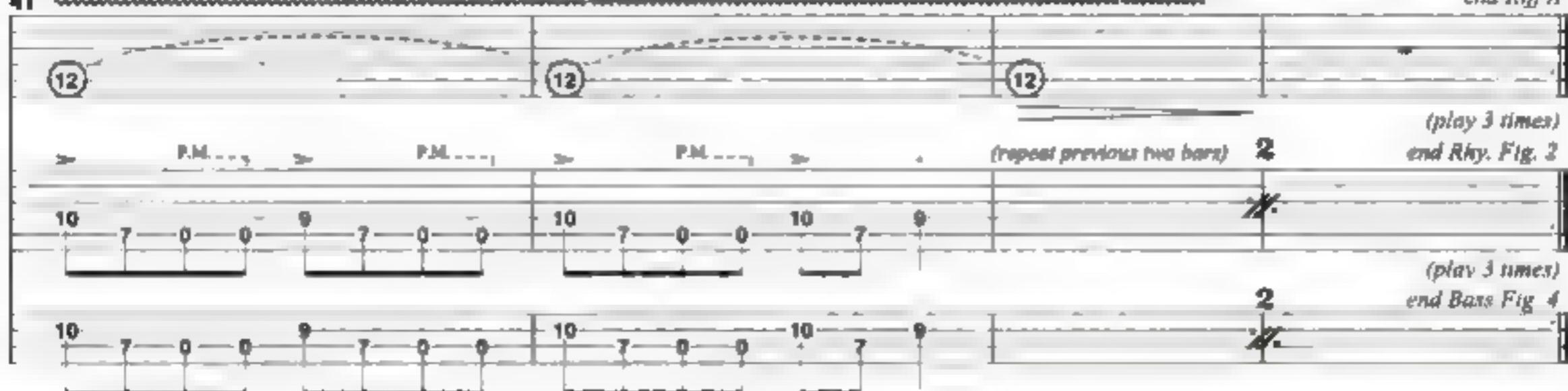
crystal
crystal

mountain
mountain

Evil
commandments
take its form
are reborn

3rd time on 2nd Chorus, skip ahead to J Outro
(play 3 times)
end Riff A

41



G (1:27)

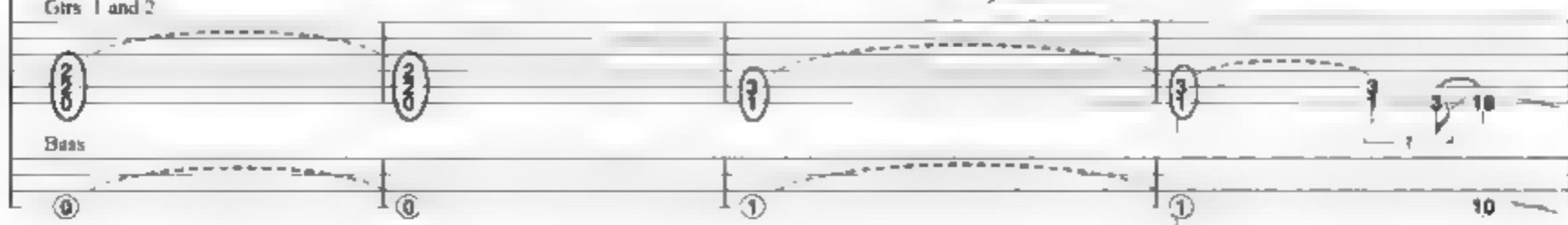
Slower $\text{♩} = 126$ w/half-time feel

E5

Gtr 4 (elec. w/dist.)



Gtr 3
Gtrs. 1 and 2

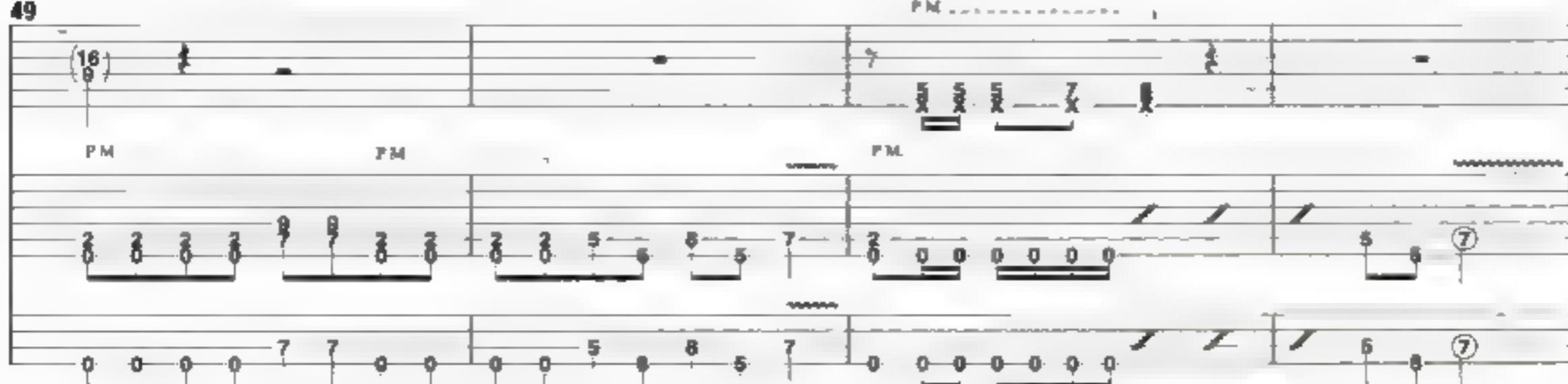


All the traps are set

Gtr 3 (w/distortion effect)
PM

to confine

49



(1) all who get in the way
 (2) In sight and in mind
 (3) A slave to the curse

forever of the divine
 confined of the hypocrite

Gtr 3 53 P.M. (play 3 times)

* Notes played first and third times only

Gtrs. 1 and 2 P.M. (play 3 times)

Bass (play 3 times)

H Interlude (2:06)

Faster $\text{♩} = 102$ ($\text{████} = \text{J} \text{███}$)

A5 Gtr 4 67 G#5 D#5

Gtr 3

Gtrs. 1 and 2

Bass

I Guitar Solo (2:26)

($\text{████} = \text{████}$)

G#5 D#5 A5 E5

Gtr. 3 (Chuck Schuldiner)

61 P.M. (play 3 times)

Gtrs. 1 and 2 Rhy. Fig. 3

Bass Bass Fig. 5

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B5 **E5** **D#5**

63 15 16 15 16 17 16 17 18 19 18 16 16 18 19 18 16 16 18 17 16 14 16 14 16 13 15

end Rhy Fig. 3

G#5 **D#5**

Gtrs. 1 and 2 repeat Rhy Fig. 3 (see bar 61)

A5

E5

65 Gtr. 3 18 18 19 19 22 22 18 19 18 16 18 16 17 14 16

Bass repeats Bass Fig. 5 (see bar 61)

B5 **E5** **D#5**

67 16 14 14 14 19 19 16 17 16 14 16 14 16 15

go back to [A] Intro

J Outro (4:10)

Gtrs. 1 and 2 play Rhy Fig. 2 until fade (see bar 37)

Gtr. 3 plays Riff A until fade (see bar 37)

Gtr. 5 (acous.) (Am)

69 4 12 12 12 10 12 13 10 12 13 12 10 12 10 13 10 13 12

Bass plays Bass Fig. 4 until fade (see bar 37)

(Am)

77 4 7 9 10 7 7 9 10 9 7 9 10 9 10 9 10 9

(Am)

85 4 10 12 13 12 10 12 12 13 13 15 13 12 13 12 10 12 12 10

fade out

93 4 (Am) **trm. pick** 12 13 12 12 13 12 13 12 9 10 9 10 10 9 7 9



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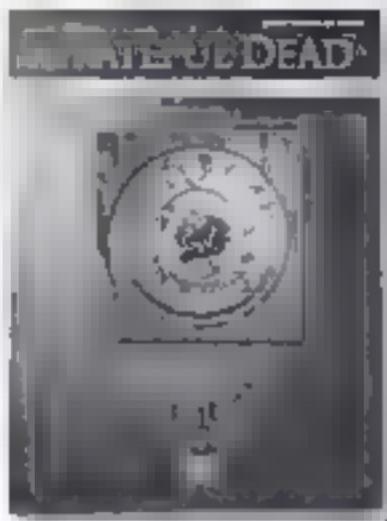
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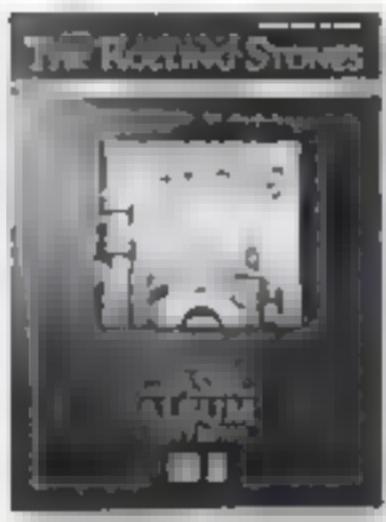
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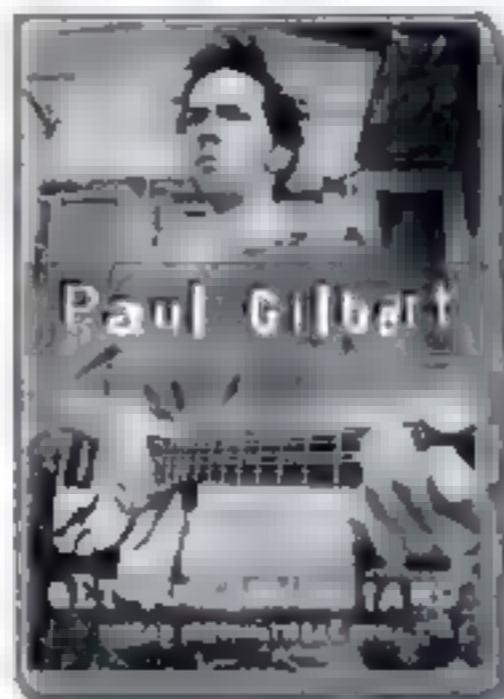
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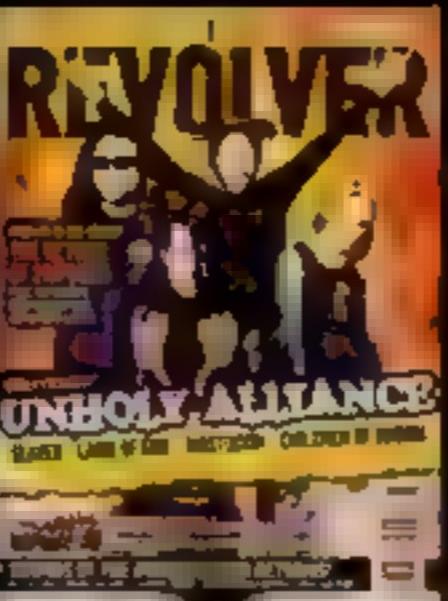
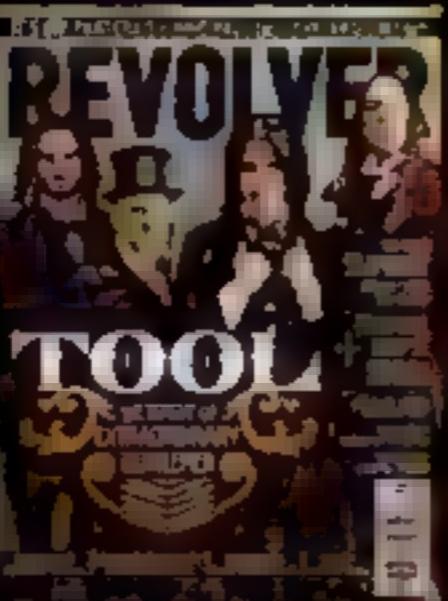
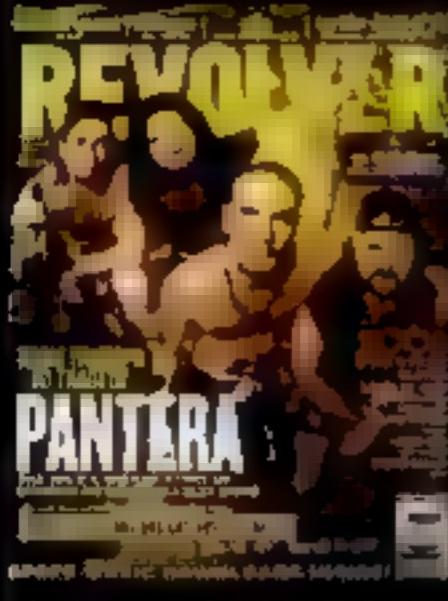
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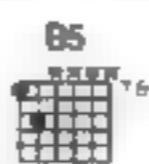
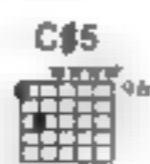
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“LAZY EYE” SILVERSUN PICKUPS

As heard on CARNAVAS (DANGERBIRD)

Words and Music by Brian Nolan Kalei Ambert, Christopher Andrew Guanlao, Joseph Charles Lester and Nicole Lynn Monninger • Transcribed by Jeff Perrin



A Intro (0:00)

Moderately $\text{♩} = 128$

N.C.(E)

Gtr. 1 (elec. w/light dist.)

Rhy. Fig. 1

light P.M.

(play 3 times)

Rhy. Fig. 2

light P.M.

1

T A B

11-11-11-11-11 11-11-11 8 8 8 11(11) 11-11 11-11-11-11-11-11-11-11 8-7 8 8 11(11) 11-11-11-11

5

C#5 B5 (E)

Gtr. 2 (elec. w/light dist. and volume knob rolled back for clean tone)

*Gtr. 1 Rhy. Fig. 1

*doubled Bass Bass Fig. 1

Bass Fig. 2

I've been

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

Gtr. 2 Rhy. Fill 1

Bass plays Bass Fig. 2 three times (see bar 7)

B 1st Verse (0:34)

waiting

(E)

13 Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

I've been waiting for this moment

all

my

life

Bass plays Bass Fig. 2 twice (see bar 7)

but it's not quite right

C#5 Gtr. I plays Rhy. Fig. 3 (see bar 5) **B5**

17 (E) Gtr. I plays Rhy. Fig. 1 twice (see bar 1)

Bass plays Bass Fig. 1 (see bar 5) Bass plays Bass Fig. 2 four times (see bar 7)

And this "tear"

21 Gtr. I plays Rhy. Fig. 2 (see bar 3)

It's impossible if possible is who's blind word

24 Gtr. I plays Rhy. Fig. 1 (see bar 1)

so clear but so unheard

C#5 Gtr. I plays Rhy. Fig. 4 (see bar 5) **B5** (roll volume knob up slightly)

27 (E) Gtr. I plays Rhy. Fig. 1 (see bar 1)

Bass plays Bass Fig. 1 (see bar 5) Bass plays Bass Fig. 2 (see bar 7)

C 1st Guitar Solo (1:06)

31 Gtr. I plays Rhy. Fig. 1 twice (see bar 1)

Bass plays Bass Fig. 2 three times (see bar 7) *repeat previous chord

I've been

34 Gtr. I plays Rhy. Fig. 2 (see bar 3)

D 2nd Verse (1:19)

waiting

(E)

37 Gtr. I plays Rhy. Fig. 1 twice (see bar 1)

Bass plays Bass Fig. 2 twice (see bar 7)

I've been waiting for this silence all night long

It's just a matter of time To appear

C#5 Gtr. I plays Rhy. Fig. 3 (see bar 5) **B5**

41 (E) Gtr. I plays Rhy. Fig. 1 (see bar 1)

Bass plays Bass Fig. 1 (see bar 5) Bass plays Bass Fig. 2 three times (see bar 7)

and with the same 'ol decent lazy eye fixed to rest on you

45 Gtr. I plays Rhy. Fig. 2 (see bar 3)

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E 2nd Guitar Solo (1:45)

sim free and so untrue

C#5 49 Gtr. 1 plays Rhy. Fig. 3 (see bar 5) B5

Bass plays Bass Fig. 1 (see bar 5).

N.C.(E) Gtr. 1 plays Rhy. Fig. 1 three times (see bar 1)

Bass plays Bass Fig. 2 four times (see bar 7).

53

Gtr. 1 plays Rhy. Fig. 2 (see bar 1)

Everyone's

56 56 Gtr. 1 plays Rhy. Fig. 2 (see bar 1)

F Chorus (2:00)

80 intimately 85 morninged

C#5 59 Gtr. 1 plays Rhy. Fig. 3 (see bar 5) Gtr. 3 (elec. w/fuzz and delay) B5

Gtr. 2

Bass plays Bass Fig. 1 (see bar 5)

N.C.(E) Gtr. 1 plays Rhy. Fig. 2 (see bar 3)

Bass plays Bass Fig. 2 twice (see bar 7).

Everyone's 80 focused 85 clearly with such shine

C#5 63 Gtr. 1 plays Rhy. Fig. 1 (see bar 1) Gtr. 3 B5

Gtr. 2

Bass plays Bass Fig. 1 (see bar 5)

G 3rd Guitar Solo (2:15)

N.C.(E)
Gtr. 1 plays Rhy. Fig. 1 three times (see bar 1)

Gtr. 3

67 67

Bass plays Bass Fig. 2 four times (see bar 7)

Everyone's

71 71

Gtr. 1 plays Rhy. Fig. 2 (see bar 3)

“LAZY EYE”

The Pedals That Make The Tone

Guitar tablature for measure 101. The top staff shows a six-string guitar neck with the following notes and positions: 16 (open), 16 (16th fret), 15 (15th fret), 14 (14th fret), 15 (15th fret), 14 (14th fret). The bottom staff shows a six-string guitar neck with the following notes and positions: 10 (10th fret), 14 (14th fret), 12 (12th fret). The tablature includes vertical dashed lines at the 16th and 15th frets.

N.C.(C#6)

(B5)

5

**Set reverb decay to longer duration and set the effect mix to at least 50%. Set delay times to*

*Set reverb decay to longer duration and set the effect mix to at least 50%. Set delay times to appropriate 400-500 ms, with a 50% effect mix as well. Allow for multiple delay repeats (increased regeneration).

Bass players Bass Fun (see page 5)

Bass plays Bass Fig. 2 four times (see bar 7)

600

Gtr 1

16' 36'

113 Gtr 3

(C85)

{85}

A musical staff for bass guitar. It starts with a bass clef, followed by a key signature of one sharp (F#), and a time signature of common time (4/4). The staff has six horizontal lines and five vertical spaces. It shows a repeating pattern of eighth-note pairs and sixteenth-note pairs.

Bass plays Bass Fig. 1 (see bar 5)

(E5)

117

Bass plays Bass Fig. 2 four times (see bar 7)

121

(C#5)

(B5)

(E)

A fretboard diagram for the 6th string of a guitar. The string has 13 frets. The notes are labeled as follows: B at the 0th fret, X at the 1st fret, G at the 2nd fret, X at the 3rd fret, B at the 4th fret, E at the 5th fret, A at the 6th fret, X at the 7th fret, B at the 8th fret, D at the 9th fret, G at the 10th fret, B at the 11th fret, D at the 12th fret, and G at the 13th fret.

Bass

A fretboard diagram for a six-string guitar. The strings are numbered 1 through 6 from left to right. Frets are marked by vertical lines. Fingerings are indicated above the strings: 11, 9, 11, 9, 9, 11, 13, 11, 9, 11, 9, 0, 0, 0, 0, 2, 2, 2, 0 (0), D, 0, 0. The 11th fret is marked with a circled 11 above the string.

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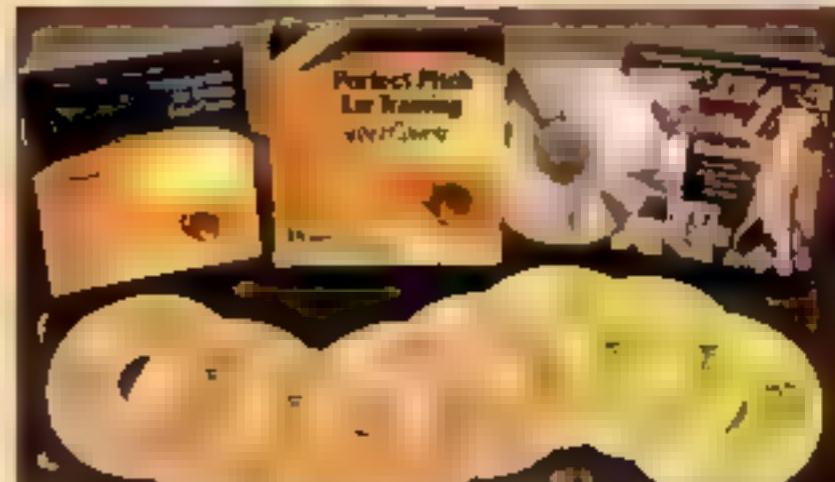
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"I DON'T WANNA STOP" OZZY OSBOURNE

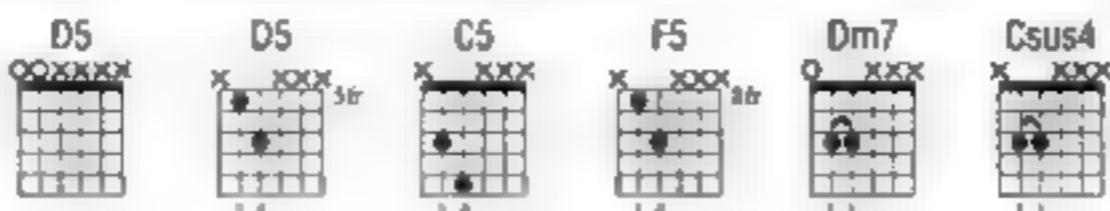
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Words and Music by Ozzy Osbourne, Kevin Churko and Zakk Wylde • Transcribed by Jeff Perrin

All guitars are in drop-D tuning down one whole step (low to high: C G C F A D).

Bass tuning (low to high): C G C F.

All pitches sound in the key of C minor, one whole step lower than written.



A Intro (0:00)
Freely

N.C. (D5)
(Gtr. 1 elec. w dist.)
*P.H. w/ P.D.

(let ring next eight bars)

1

TAB 4 (elec. w/dist.)
Pitch harmonic feedback and vibrato apply to both gtrs. Gtr. 3 P.H. pitch D; Gtr. 4 P.H. pitch F#

Gtr. 3 (elec. w/dist.)

P.H.

(let ring next four bars)

TAB 4 (elec. w/dist.)
Pitch A
D

Moderately Fast $\text{♩} = 130$

D5

*Gtr. 1 elec. w dist.
Rhy. Fig. 1.....

(repeat previous bar)

5

*doubled

Bass
Bass Fig. 1

6

D5 C5

Gtr. 1 plays Rhy. Fig. 1 eight times (see bar 5)

*Gtr. 2 elec. w dist.

7

Rhy. Fig. 2

*doubled

Bass plays Bass Fig. 1 four times (see bar 5)

8

N.C. (D5)

Gtr. 1

Gtr. 3 plays Fill 1 on repeat
(see next page)

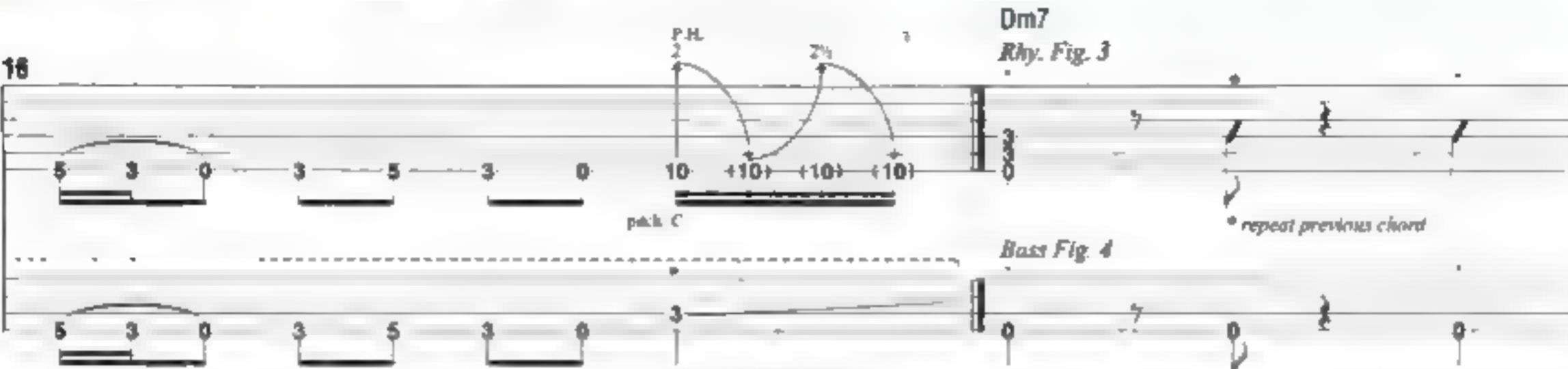
end Rhy. Fig. 2

9

Bass Fig. 2

Bass Fig. 3

16



Dm7
Rhy. Fig. 3

Bass Fig. 4

* repeat previous chord

* Don't slide 1st time

18

C5 Csus4 Dm7



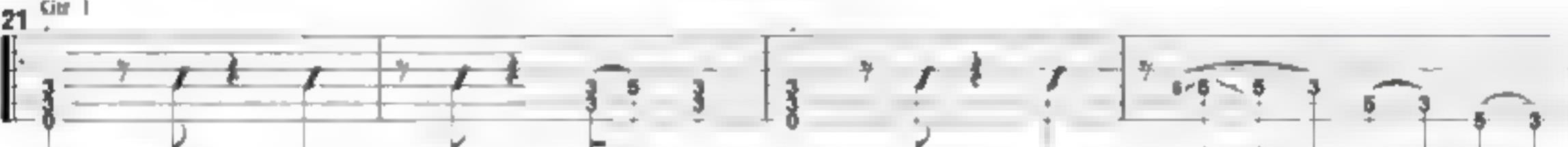
end Rhy. Fig. 3

end Bass Fig. 4

B Verses (0:51, 1:40)

1 I don't know what they're talking about
2 Why don't they ever listen to me I'm making my own decisions
Dm7 Csus4 Dm7 This conversation

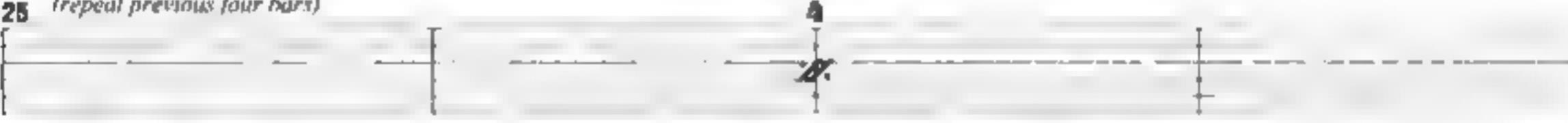
21



Bass plays Bass Fig. 4 four times (see bar 17)

thing that I found ain't gonna bring me down I'm like a junkie without an addiction
Nothing they say is gonna set me free don't need no mental masturbation Too

25 (repeat previous four bars)



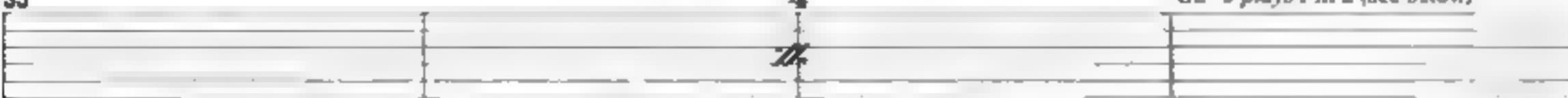
Mama don't cry I just wanna say I like playing with danger and fear
many religions for only one hi God I don't need another savior Ev-to

29 Gtr. 2 plays Rhy. Fig. 2 twice (see bar 9)



'rybody's walking but nobody's talking It looks a lot better from here
change my mind you know I'm one of a kind Ain't gonna change my bad behavior

33



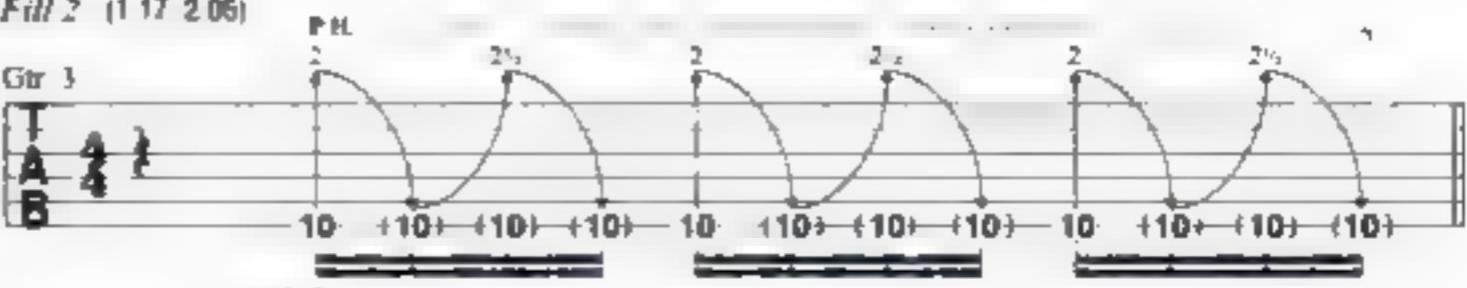
Gtr. 3 plays Fill 2 (see below)

Fill 1 (0:29)
Gtr. 3 (doubled)
pick scrape



Fill 2 (1 17 2 06)

Gtr. 3



P.H.
pick C

"I DON'T WANNA STOP"

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C Chorus (1:18, 2:08)

All my life I've been over the top I don't know what I'm doing all I know is I don't wanna stop

(D5) 14 P.M. 14 P.M. P.H. 25

Bass plays Bass Fig. 2 three times (see bar 13)

pitch C

All fired up I'm gonna go 'til I drop You're either in or in the way don't make me I don't wanna stop

41 4

Bass plays Bass Fig. 3 (see bar 15)

D (1:33)

Dm7 (D5)

Gtr. 1 (doubled by synth)

45

Bass (doubled by synth)

All my life I've been over the top I don't know what I'm doing all I know is I don't wanna stop

49 14 P.M. 14 P.M. P.H. 25

Bass plays Bass Fig. 2 three times (see bar 13)

pitch C

All fired up I'm gonna go 'til I drop You're either in or in the way don't make me I don't wanna stop Don't wanna

53 4

Bass plays Bass Fig. 3 (see bar 15)

E Bridge (2:36)

(1.) stop
(2.) I don't wanna stop

D5
Gtr. 1
P.M.

57

Bass Fig. 5

end Bass Fig. 5

(1.) I don't wanna stop
(2.) I don't wanna stop
"Fair &

I don't wanna stop Are you ever
I don't wanna stop Are you ever going to stop

I don't wanna stop

Gtr. 1

F.M. F.M. F.M.

8 8 8 8 8 8 8

Gtr. 4

C[#] C A9

10 7 9 6 8 5 9 6

*Vibrato applies to both gtrs. P.H. applies to Gtr. 4 only

Bass plays Bass Fig. 5 twice (see bar 57)

F Guitar Solo (3:04)

Don?

Gtr. 1 plays Rhy. Fig. 3 four times (see bar 17)

(dr. 3) without the filter effect).

Dm7

67

13 13 (13) 13 (13) 13 (13)

F M... end Rhy Fig. 4

8 8 8 8 8 8 8 8 8 8

Gtr 2 plays Rhy Fig. 4 three times (see bar 65).

Ütf 3

A guitar tablature for measure 69. The staff begins with a note on the 10th fret of the 6th string, followed by a 13th fret on the 5th string, a 10th fret on the 4th string, and an 'X' (rest) on the 3rd string. The 2nd string has a 13th fret. The 1st string has a 10th fret, a 13th fret, a 10th fret, and a 12th fret. The 5th string has a 13th fret, a 10th fret, and a 12th fret. The 4th string has a 10th fret, a 12th fret, and a 10th fret. The 3rd string has a 13th fret, a 10th fret, and a 12th fret. The 2nd string has a 13th fret, a 10th fret, and a 12th fret. The 1st string has a 10th fret, a 15th fret, a 13th fret, and a 15th fret.

Guitar tab for Dm7 chord. The tab shows a six-string guitar neck with the following fingerings: 13, 10, 13, 13, 12, 13; 10, 12, 10, 10; 13, 10, 12, 10, 10, 10; 13, (13), (13), 10; 13, 10; 12, 10, 13, 10; 12, 10, 13, 10; 12. The tab includes fret numbers 7, 1, and 12, and measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

"I DON'T WANNA STOP"

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73 C5 Csus4

75 Dm7

77 Csus5

79 Dm7

G Outro Chorus (3:31)

All my life I've been over the top I don't know what I'm doing all I know is I don't wanna stop

Bass plays Bass Fig. 2 three times (see bar 13)

All fired up I'm gonna go 'til I drop You're either in or in the way don't make me I don't wanna stop

♩ = 120

Bass plays Bass Fig. 3 (see bar 15)

Bass plays Bass Fig. 3 (see bar 15)

2
In or In the way don't make me I don't wanna stop

B9 Gtr 1

D5

Bass

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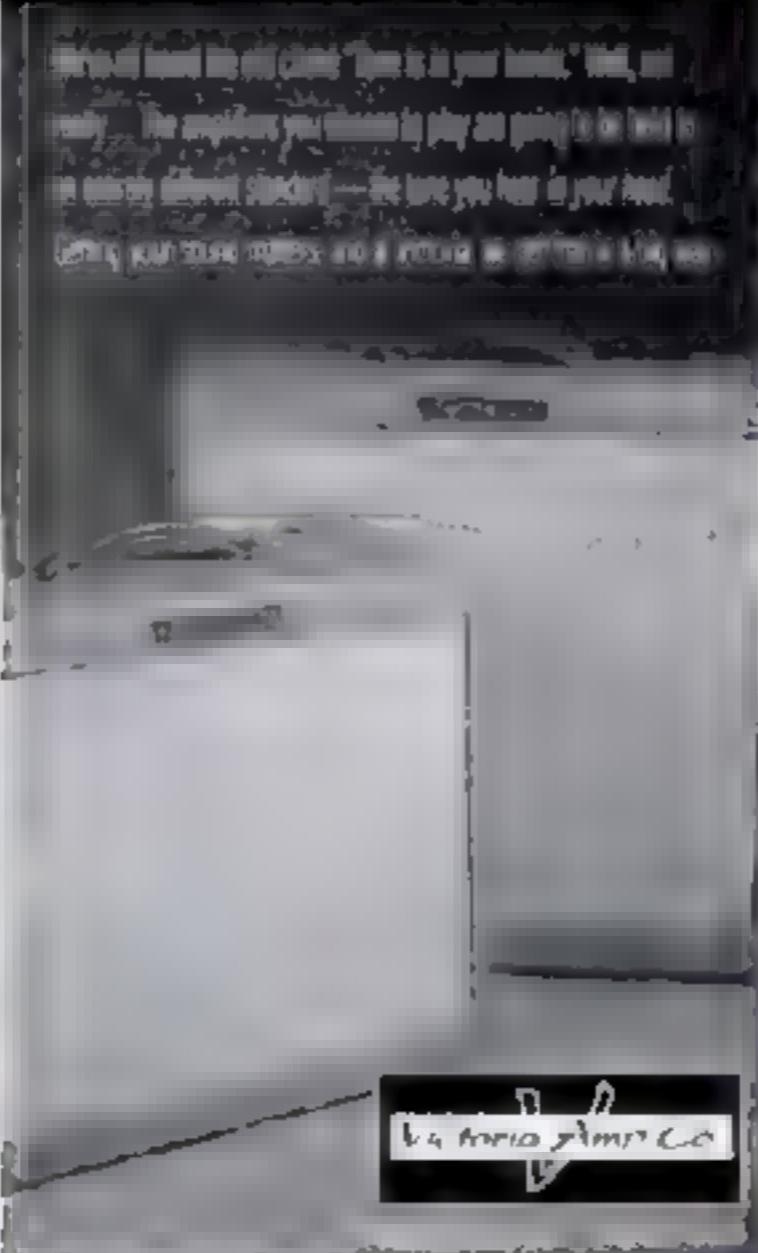
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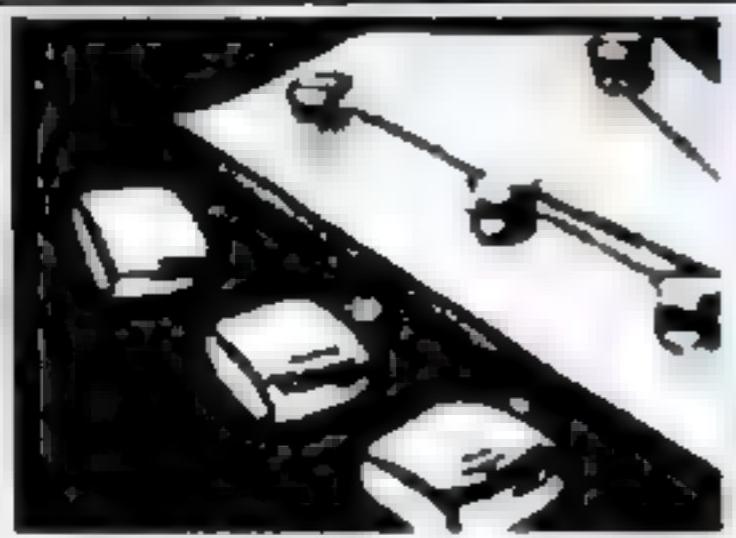


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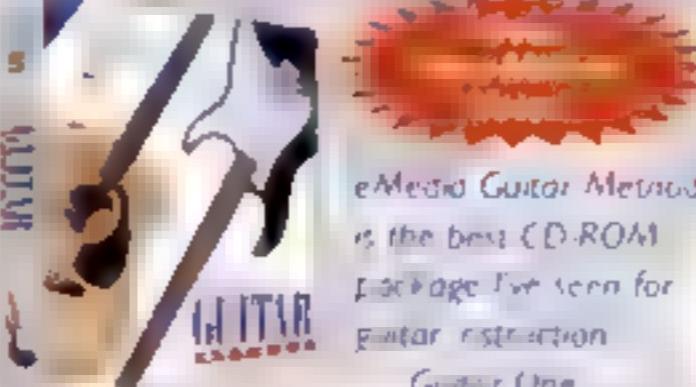
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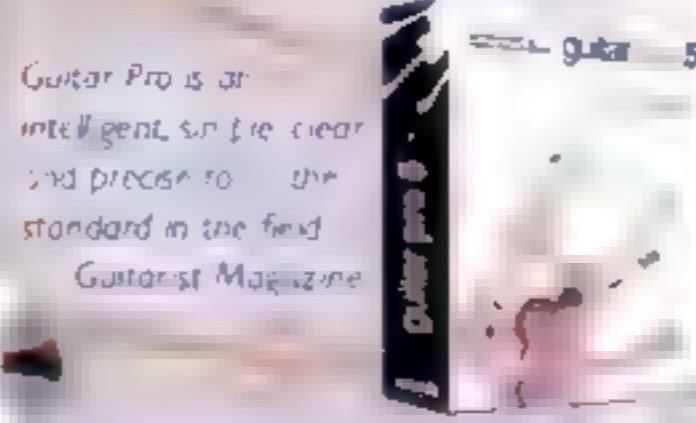
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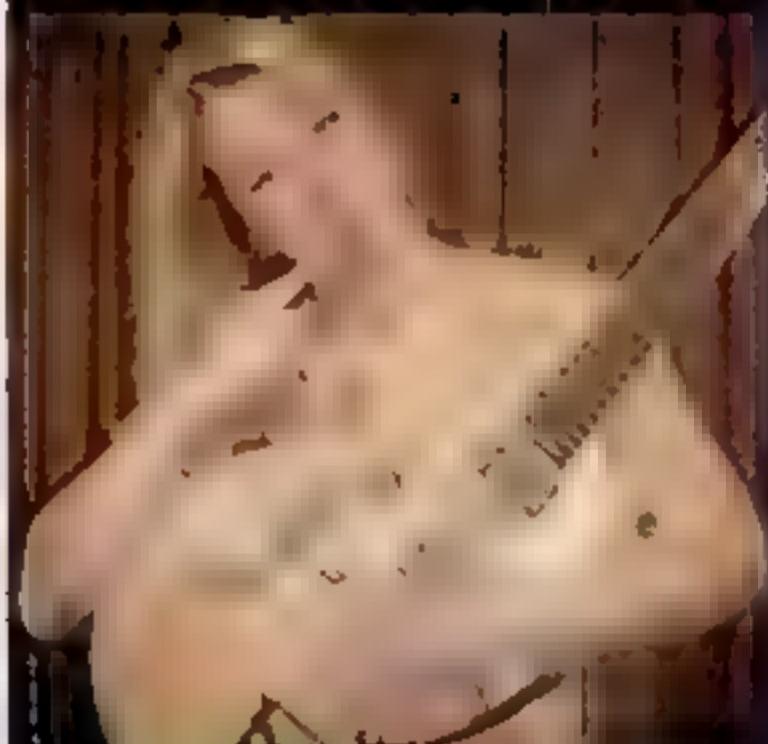
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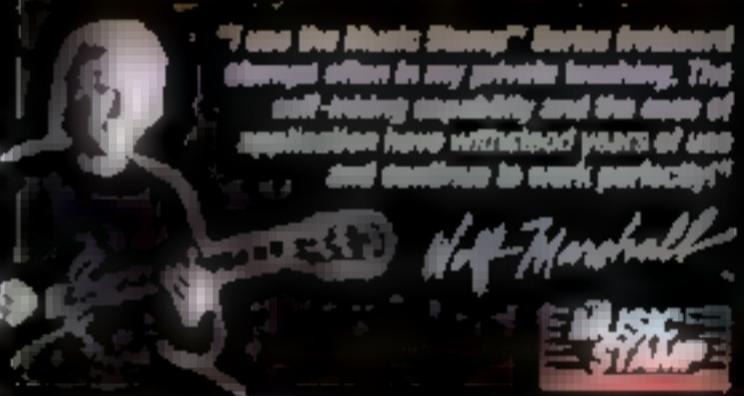
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SOUND UP

BOSS FBM-1 & FDR-1 190 ESP LTD V-500 192 DIMARZIO D ACTIVATORS 194 BASSMASTER PEDAL 194 REVEREND VOLCANO 196 3D GUITARS AVEREST 198

BLACK AND TAN

Boss FBM-1 '59 Bassman and FDR-1 '65 Deluxe Reverb pedals

BY CHRIS GILL

CHANNEL SWITCHING MAY be a very convenient feature, but there's nothing like the sensation of playing through a multi-amp setup and being able to engage the entirely unique vibe and character of different amps at will. That's why players like Eric Johnson, Joe Perry and J Mascis of Dinosaur Jr appear onstage with rigs that make the inventory of your local music retailer look modest by comparison. Unfortunately, most of us don't have a four-ton truck and a roadie named Tank to help us haul such massive setups from gig to gig.

Modeling amps and floor-mounted multieffect units with modeling capabilities fulfill the tone glutton's insatiable appetite quite nicely, but the more conservative players among us tend to shy away from products that seem like

Boss Bassman and Deluxe Reverb Pedals

LIST PRICE: \$295.90 each

MANUFACTURER: Boss, boss.com

CONTROLS: FBM-1: Presence, Middle, Bass, Treble, Level, Gain; FDR-1: Level, Gain, Treble, Bass, Vibrato, Reverb

INPUTS: FBM-1: Normal, Bright; FDR-1: Normal

This concentric knob controls Reverb and Vibrato intensity.

On both pedals, the Gain control operates like the volume controls on the original amps, while the Volume lets you match the output with your amp or boost the signal for solos.

they require users to have a degree in rocket science to operate them. Two new pedals from Boss—the FBM-1 '59 Bassman and FDR-1 '65 Deluxe Reverb—deliver the perfect solution for players who want to add the sound of two of Fender's most coveted amps to their rigs but don't want to be mocked by their buddies at the local vintage guitar shop. These pedals provide all the tonal flexibility and vibe of the real deal, and they fit into your ass pocket. Try doing that with a real '59 Bassman!

FEATURES

THE FBM-1 AND FDR-1 were designed with the blessing of the tone pros at Fender, who worked closely with the technicians at Boss to make sure these pedals deliver sound indistinguishable from the original classics. The pedals even look similar to their namesake amps: the FBM-1 sports a textured tweed-tan paintjob, with chocolate brown highlights, and a chrome "faceplate," while the FDR-1 boasts a basic

black finish with white lettering.

Boss even managed to fit all the controls of the original Fender amps into the relatively confined space of a pedal, with a few twists. Like an original '59 Bassman, the FBM-1 offers presence, middle, bass and treble controls, while its gain knob operates like the volume controls for the original's normal and bright channels (the pedal even includes separate normal and bright inputs). One welcome feature that the original amp doesn't have is a level control, which allows you to match the output to your amp or to use the pedal as a volume boost.

The FDR-1's controls differ slightly





DIGITECH EX 7 EXPRESSION FACTORY 200 SWART SUPER SPACE TONE 30 20W HUMAN BASE BASEX OC55-210 HARTKE AC120 ACOUSTIC AMP 212



control, which allows you to match the output to your amp or to use the pedal as a volume boost.

The FDR-1's controls differ slightly from those of an original Deluxe Reverb. Boss has done away with the redundant controls of the (often unused) no-frills nonvibrato channel and retained the gain (volume), treble, bass, reverb depth and vibrato intensity controls of a Deluxe Reverb's vibrato channel. Where's the speed control, you ask? Just hold down the pedal switch for about two seconds, until the LED starts blinking red and green, and you can tap in the desired vibrato tempo or set it manually with the vibrato knob—mega coolness. Hold down the pedal switch another two seconds and your vibrato speed setting is stored.

Other features include the bulletproof construction that made Boss pedals famous, nine-volt battery operation, an easy-access battery compartment, a blindingly bright LED and a jack for an optional Boss PSA-series adapter. Alkaline batteries generally last about nine hours, so the adapter is highly recommended unless you own Eveready or Duracell stock.

PERFORMANCE

AS IS THE CASE with any pedal, the amp you connect the pedal to and the amp's tone settings affect the overall performance of the FBM-1 and FDR-1 pedals. To achieve the most accurate Fender tones, these pedals sound best when played through an amp dialed in to a clean, relatively flat setting. I started off testing both pedals through my stalwart '65 Twin

The Bright input provides the same tonal character as a bassman's bright channel.

Reverb, and lo and behold they turned my humble Twin into a triplet of classic Fender amps.

Of course, some might consider playing through a Fender amp cheating, so I plugged the pedals into a Marshall Jubilee combo, a VHT Deliverance 60 half stack and even a tiny vintage National practice amp to see if they still delivered as promised. While the character changed slightly, mainly because of the speakers connected to each amp, the pedals sounded remarkably consistent and good enough to pass a blind tone test with probably 99 percent of average listeners out there.

The '59 Bassman pedal exudes a "tweedy" vibe no matter what amp it's plugged into, with a nice, loose breakup that's perfect for blues, and fat and warm clean tones that are great for everything from rockabilly to jazz. The '65 Deluxe Reverb pedal dishes out that distinctive tight twang that's made the blackface Deluxe a fave of everyone from country pickers to alt-rockers, and with the gain boosted it pumps out that deliciously rowdy overdrive and searing lead tone that you've heard on thousands of rock classics—even the reverb sounds "springy."

THE BOTTOM LINE

THESE DAYS, an original 1959 Fender Bassman and 1965 Fender Deluxe Reverb in mint condition will cost you more than \$9,000. Thanks to Boss' FBM-1 '59 Bassman and FDR-1 '65

ON
DISC

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POINTS OF NO RETURN

ESP LTD V-500 electric guitar



BY PHILIPPE HERNDON

WHETHER IT'S DUE to a resurgence of rock-star attitude or an appreciation for the ax in *Guitar Hero II*, V-shaped guitars are back. While some models reference Hendrix, T Rex and the classic style of Gibson's original '58 and '67 designs (such as the Reverend Volcano, featured this month on page 174), others embrace the sharper, shred-ready feel and Batmobile vibe pioneered by Randy Rhoads and Kirk Hammett.

ESP has no shortage of V-inspired guitars in its Signature Series arsenal, including George Lynch's Super V, Alexi Laiho's ESP and Michael Amott's Ninja. For players on a budget who want a V-shaped ax with serious pro features, ESP's LTD line of affordable Korean- and Indonesian-made guitars serves up the LTD V-500, a metal-edged tool that puts killer tones and looks within easy reach of the pocketbook.

FEATURES

LIKE HENRY FORD'S legendary Model T, the V-500 comes in any color you want—as long as it's black. Unlike that artifact, the V-500 is built for power and speed. This guitar doesn't pretend to be anything but a metal instrument, and old-fashioned, vintage-favoring tone hunters would be better served at the sunburst-colored end of the guitar section.

From the tips of its mahogany wings to the head of its three-piece maple neck, the LTD V-500 looks deadly. ESP has sharpened the classic V's edges into dramatic points that suggest both definition and weapon-like menace. Subtle beveling along the back of the instrument and a slight "tummy cut" for comfort are other variations from the historic norms. The white neck binding is a nice touch that accentuates the black-white-black of the three-ply pickguard. The V-500's appropriately black nickel hardware includes a Tune-O-Matic bridge with string-through-body ferrules, and sealed Grover tuners mated to a steeply angled inline headstock. An Earvana compensated nut helps chords and single notes sound more in tune along the neck.

For electronics, ESP has provided a high-end modern metal engine. Two high-powered EMG-81 active pickups provide ample turbocharged horsepower, while dual volume controls, a master tone and a pickup selector let

you set the temperature. I especially liked the recessed output jack mounted on the inside of the upper wing. The location made it easy to route my guitar cable through the strap and keep it out of my way.

PERFORMANCE

THE V-500 PRESENTED an excellent opportunity to embrace my inner speed demon, so I grabbed a Dunlop Jazz III pick, stretched out my hands and did my best at throwing some flame across the sonic landscape. Through an array of amps and direct-recording devices, the V-500 did not disappoint. Players accustomed to digging in may be caught off guard by this guitar's easy playability.

The EMG-81s were far hotter than the passive coils I had for comparison, but with almost no noise. Played through a high-gain amplifier, the V-500 behaved more like a precise electronic instrument than a traditional guitar. Whether chugging detuned power fifths, ripping diatonic runs or popping harmonics, I enjoyed the guitar's effortless performance and well-defined tones. With 24 ultra-jumbo frets and a radius flatter than a frozen lake, the neck encouraged fast and aggressive playing and accommodated bends that were normally within my reach but beyond my grasp.

For all the power of the V-500's tone, I found myself wishing it had a wider range of clean tones. The high-gain EMG-81 pickups aren't conducive to gentler tones; considering the role of clean arpeggios in the metal canon, I was surprised ESP didn't use a somewhat softer EMG-85 or EMG-60 for the neck pickup. The 24-fret neck is also a bit of a tease, as the body joins the neck at the 18th fret and requires some acrobatics to maneuver around the heel contour. These small complaints aside, I found the V-500 a heavy rock blast.

THE BOTTOM LINE

I HAD SO MUCH high-gain fun with the V-500 that I needed a time-out with a Martin acoustic just to cleanse the palate. Players who live and breathe for those kinds of tones and features will find it an excellent and affordable tool. ■

IS IT FOR SPEED?	SOMEWHAT COMPROMISED CLEAN TONES
-------------------------	---

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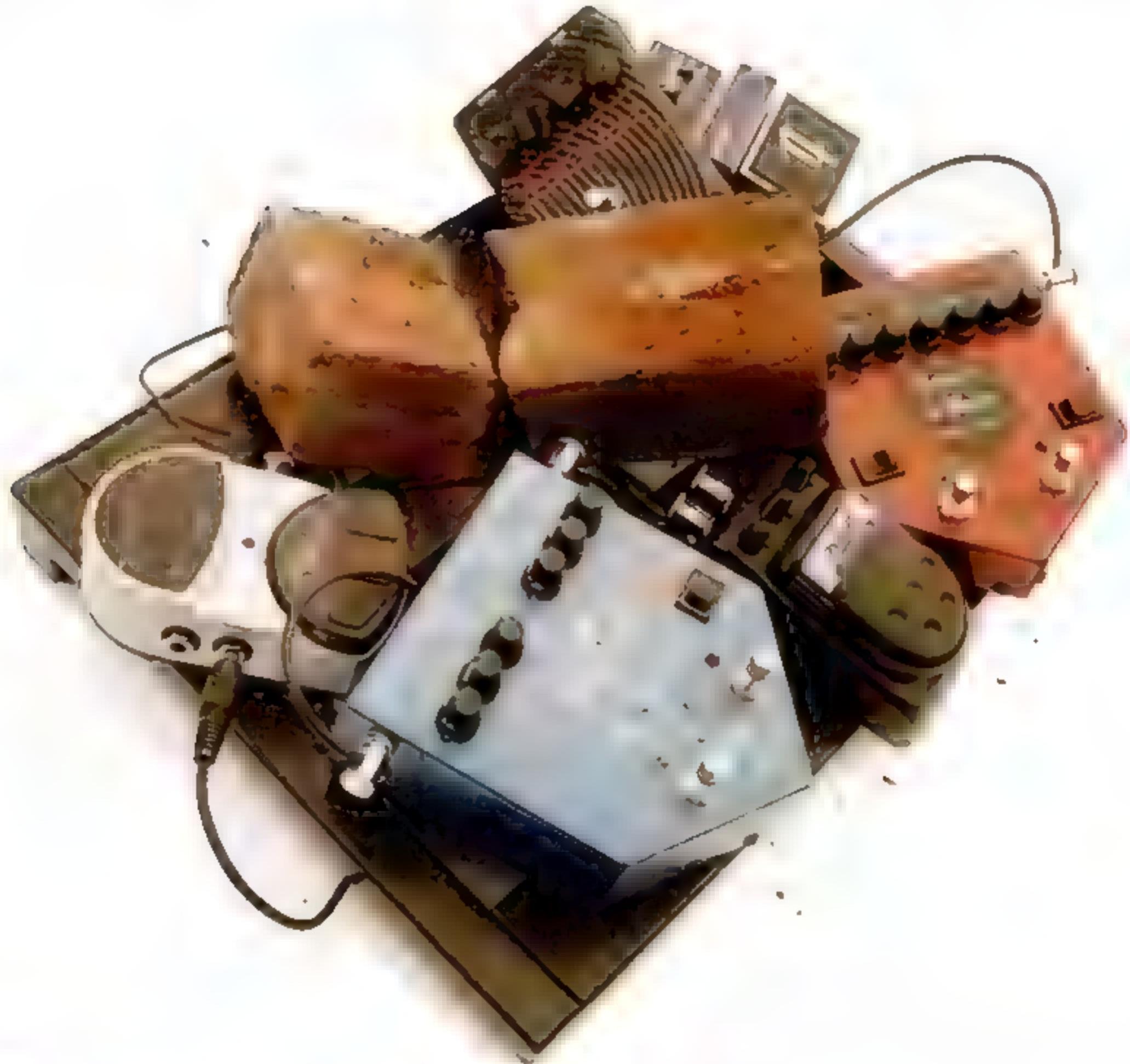
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HOT FOR PREACHER

Reverend Volcano electric guitar

BY PHILIPPE HERNDON

OVER THE PAST 10 years, Joe Naylor has made a noteworthy splash into the crowded electric guitar market with his Reverend brand. Originally a manufacturer of USA-made composite-bodied instruments, Reverend today builds its guitars in Korea, a move that lets the company maintain the vintage vibe and excellent build quality for which it's known, while maintaining a competitive price point.

The Volcano is a good example of what Reverend does best. Part of the company's Set-Neck Series, the Volcano is Naylor's own vintage-flavored interpretation of the V-bodied guitar shape, complete with subtle tweaks that update it for modern players.

FEATURES

V-BODIED GUITARS have gone in and out of fashion since the Flying V's introduction in 1958, but the shape remains a bona fide classic to fans of Eighties metal and heavy rock. For that matter, the Flying V's distinctive and powerful tones made it a favorite of even blues players, including Albert King and Lonnie Mack, who popularized the model in the Sixties and helped bring about its reissue in 1967.

At first glance, Reverend's Volcano looks like a hybrid of Gibson's 1958 and 1967 designs, with some noteworthy variations. While the nickel-covered pickups, stop tailpiece and Tune-O-Matic bridge look traditional, the headstock's design is unconventional for this body shape. The classic V's headstock is a pointy three-plus-three style, while the Volcano's is a stylized rectangular shape. While I found the design a little odd looking with this body, I did appreciate that the neck's traditional 24 3/4-inch-scale length, medium-oval shape and 12-inch fretboard radius.

The solid mahogany body has a raised center section mated to thinner wings and features a slight offset from the V shape. While the pickup selector is in a traditional location, the volume, tone and proprietary bass contour controls are mounted on a smaller pickguard and distributed along the guitar's lower edge, an arrangement that is more accessible than the cluster of knobs on the Flying V. The output jack is mounted on the lower horn and mounted on a Stratocaster-style recessed ferrule; on the V, it's placed on the guitar's face, in the control assembly.

PERFORMANCE

ALL THESE TWEAKS add up to a V-bodied guitar that is surprisingly well balanced, light and stage-ready. I expected the big mahogany body to weigh like a messenger bag full of bricks and tip dramatically toward the floor, but once it was strapped on, the Volcano rested in playing position, with excellent high-fret access and a generous strike zone for picking and strumming. The recessed output jack was another nice touch, as I didn't have to hunt for a cord with a right-angle plug to avoid an unsightly protrusion from the scratch plate.

Overseas manufacturing has not compromised Reverend's ability to build an excellent-playing and -sounding instrument. While vintage in appearance, the Volcano's nickel-plated humbuckers boast a slightly beefier output and deliver excellent tones that are suitable for a wide variety of settings. Played through a reissue Bassman and a Soldano SLO, the Volcano projected lively clean tones, rich midrange crunch and excellent definition—perfect for hard rock. Detuned and played through a Mesa Rectifier, it belied its vintage aesthetics, pumping out thick low end and delivering cutting highs that, together, testify to the Volcano's heavy metal worthiness.

The Volcano's control array is a key factor in the guitar's range of tone colors. The master tone control, while still a basic high-end cut, sounded much less wooly than most and featured a capacitor value that does not compromise midrange tones. I also appreciated the bass contour control, which let me roll back some of the low-mid thump from the overwound bridge pickup and emphasize more classic sparkle.

THE BOTTOM LINE

ASKED ABOUT THE first player he ever saw with a Flying V, Joe Naylor replied: "Albert King. I remember seeing him in a magazine and thinking that old dude must be a badass." If you'd like to project some of that old-style hubris, and do so at a very reasonable price, the Volcano could be just the V you're looking for. ■



REVEREND VOLCANO ELECTRIC GUITAR

LIST PRICE: \$100.00 (case not included)

MANUFACTURER:

Reverend,
reverendguitars.com
BODY: Mahogany with
raised center section

NECK: Mahogany set
neck with dual-action
truss rod

FINGERBOARD: Rose-
wood with dot inlay

SCALE LENGTH: 24 3/4
inches

PLATE: 22 medium

JUMBO

HARDWARE: Chrome
CONTROLS: Master
Volume, Tone, Bass
Contour, three-way
toggle

ON DISC

Slightly thinner
wings are paired to a
raised center section.



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CRAZY QUILT

3D Averest electric solidbody guitar

BY CHRIS GILL

WHAT IS IT about figured maple that makes a man's heart beat faster, legs tremble and wallet empty? From the late-Fifties Les Paul Standard to the recent wonders offered by Paul Reed Smith, guitars with figured tops remain number one on many guitarists' most-wanted lists. Figured maple not only looks extremely cool—especially the way the pattern changes in a hypnotic, three-dimensional fashion when you move the guitar under lights—but also delivers some of the sweetest solidbody tones known to mankind. Talk about a win-win situation!

Founded in 2006 by Troy Dana, 3D Guitars is a relative newcomer to the high-end guitar market, but the company has an unusual advantage in being located in Olympia, Washington, near the source of the maple used to build its guitars. As a result, the company can handpick the trees it wants to use. 3D also harvests, mills and dries the maple itself. This gives the company a competitive advantage few can match, as proven by the Averest model that 3D sent in for review. The guitar boasts some of the most beautiful quilted maple I've ever laid eyes upon. The Averest may look stunning, but do its sound, craftsmanship and playability live up to its external beauty?

FEATURES

THE AVEREST HAS a classic, curvy single-cutaway body shape similar to a Les Paul, but whereas a Les Paul Standard gives you a single slab of maple on top, the Averest features generous slabs of quilted maple on both the top and back, sandwiching a mahogany core. Even with all that heavy hardwood, the guitar is surprisingly light, weighing about 10 pounds. As if all that gorgeous quilted maple wasn't enough, the headstock is decorated with a matching quilted maple veneer, and the body is bound with an unstained strip of figured maple.

The deep crimson red finish on my example perfectly complements the striking detail of the quilted maple. Certainly, Troy Dana chose the name 3D for his company based on the deep three-dimensional illusion created by the exquisitely figured maple he hand-selects for each instrument.

The Averest's neck is crafted from a carved piece of mahogany, and the fingerboard boasts a jet-black slab of ebony decorated with colorful abalone trapezoid inlays. With 22 frets and a 25-inch scale, the Averest delivers bright,

punchy tone, thanks to the slightly tighter string tension of its longer scale.

3D did not skimp when selecting hardware for the Averest. All of the hardware—the pickups, bridge, tuners, truss rod cover, output jack, pickup selector switch and even the knobs—is gold-plated, and the knobs are topped with more of that colorful abalone. My test guitar came with Gotoh tuners, although Waverly tuners are also available. Made by TonePros, the bridge is wraparound-style combination Tuneomatic stop tailpiece, and the two humbucking pickups are handwound and custom-made by Seymour Duncan.

PERFORMANCE

AS ANYONE WHO'S dated a supermodel can attest, hot looks don't always mean high performance. Fortunately, all that gorgeous wood and luxurious hardware have not gone to waste on the Averest: it sounds every bit as good as it looks. As you'd expect from a solidbody with the classic maple/mahogany combo, the Averest delivers crisp, punchy attack and near never-ending sustain with a delicious midrange warmth that's as rich, smooth and creamy as melted butter. Also, the Averest's playability is about as good as it gets. In fact, the guitar seems to play itself when you hold it in your hands.

The three knobs provide individual volume control for each pickup and a master tone control. You can also pull up on the volume control knobs to split the coils for each pickup and get a brighter, single-coil-style sound. While this three-knob configuration may not be traditional (by Les Paul Standard standards, that is), it's certain versatile, although I still wish there were separate tone controls for each pickup to make it easier to switch from a bright, percussive bridge pickup tone to a singing, sustaining "woman" tone (with the tone backed down) on the neck pickup.

THE BOTTOM LINE

YOU'VE PROBABLY HEARD the phrase "expensive, but worth it" countless times, but it's a phrase that fits the Averest perfectly. If you're looking for a collector-quality instrument but want something that you can play every day instead of a wall-hanger or conversation piece, the Averest is a great way to go—if you've got the bucks. ■

GORGEOUS WOOD AND WORKMANSHIP	WEIRD TONAL VARIATIONS
-------------------------------	------------------------



Even the knobs are decorated with colorful abalone inserts.

ON DISC

The top and back boast exquisite quilted maple hand-selected by 3D Guitars.

Pull up on either volume control to split the coils.



Your song.



Your song with legendary
musicians backing you up!

Royalty Free Licks & Loops from
Legends are now available at
NetMusicMakers.com

swingguitars.com

Swing Gitar Technology

BTO

Blair Thornton & Randy Murray

SWING BTO SIGNATURE

Photo: Mario Knowles

THE MAGNIFICENT 7

DigiTech X-Series EX-7 Expression Factory pedal

BY ERIC KIRKLAND

DIGITECH'S X-SERIES and Artist line of modeling pedals have set the standard for digital modeling excellence and accuracy. The sound and feel of DigiTech's models are largely indistinguishable from the performance of the original equipment, and they create their tones with minimal noise.

The latest pedal from DigiTech's prolific team of digital engineers is the X-Series EX-7 Expression Factory. It models seven of the most popular and famous expression effects, including the Dunlop Cry Baby wah, Vox Clyde McCoy wah, DigiTech XP300 Space Station Synth Swell, DigiTech Whammy, Unicord Uni-Vibe, Leslie 147 Rotary Speaker and A/DA Flanger. Thus alone makes the EX-7 an incredible piece of equipment, but it represents only half of the Expression Factory's abilities: the pedal also models seven of the most popular distortion effects, which are combined with cabinet models based on DigiTech's proprietary Cabinet Imaging Technology (C.I.T.).

FEATURE

THE DIGITECH EX-7 is built on the same platform as the extremely successful Jimi Hendrix Experience and Brian May Red Special pedals from the Artist line. Like those pedals, the EX-7 features heel-and-toe switching, a trio of concentric pots and a seven-position model knob. Like the Chorus Factory and Dis-

tortion Factory pedals, it sports a high-tech carbon-fiber-like exterior.

The EX-7 has two inputs: one for the guitar and one for the optional FS3X footswitch (more on this below). Its two outputs can be configured for amp or mixer signal levels and mono or stereo setups. There's no confusion when making adjustments on the EX-7, as the expression and distortion controls are separate: the inside knob of each concentric pot controls a specific parameter for the chosen expression effect, while the outer ring controls the active distortion effect.

Each distortion model is enhanced with a cabinet model that's intended to accent the distortion's most classic qualities. For example, the Ibanez TS-9 model is mated to a warm and woody 1965 Deluxe Reverb 1x12 cabinet model, while the DOD 250 (a favorite of mine) is optimized by the punchy and raw tone of a Marshall 4x12 loaded with Celestion GT-75s. With both effect sections turned off and the mode knob in its seventh position, the EX-7 becomes a transparent passive volume pedal. Unfortunately, there's no way to individually select, turn off or modify the cabinet models. Furthermore, you can use the distortion models only in conjunction with the expression effects; you can't have a distortion effect active by itself.

The pedal's switching isn't necessarily intuitive, but it does make sense once you get the hang of it. The toe switch engages the expression effect and the heel switch activates the selected distortion effect, but to change distortion models, you must enter Distortion Model Select mode, a process that requires a few steps to achieve. It can be simplified by adding the optional FS3X footswitch, which lets you scroll through the expression and distortion effects without touching the EX-7. In addition, the



**DIGITECH X-SERIES
EX-7 EXPRESSION
FACTORY**

PRICE \$299
EX-7 Expression Factory: \$69.95, FS3X footswitch
MANUFACTURER DigiTech, digitech.com
CONTROLS Three concentric two-in-one pots, seven-position model knob

MODELS Expression: Dunlop Cry Baby wah, Vox Clyde McCoy wah, DigiTech XP300 Space Station Synth Swell, DigiTech Whammy, Unicord Uni-Vibe, Leslie 147 rotary speaker, A/DA Flanger; Distortion: Ibanez TS-9, DOD 250, Boss DS-1, Pro Co Rat, Boss Metal Zone, DigiTech Metal Master, EH Big Muff Pi; Cabinets: Fender 1965 Deluxe Reverb 1x12, Marshall 4x12 with Celestion GT 75, Johnson Amplification 4x12 with Celestion V40s, Marshall 4x12 with Celestion V40s

INPUTS/OUTPUTS Inputs: 1/4" guitar, 1/4" expression, 1/4" switch in; amp and mixer outputs, can be configured for mono or stereo output
POWER Adaptor only

SWITCHING Heel and toe switches separately activate expression and distortion models; optional FS3X footswitch remotely selects all expression and distortion models

EX-7 has no battery option; power must come from the supplied adaptor

PERFORMANCE

EACH OF THE EX-7's models and functions deserve a lengthy and enthusiastic description, but in the interest of space, I have to crudely summarize this pedal's performance. Of the two wah pedal models, the EX-7's Vox Clyde McCoy model compared most favorably to its vintage counterpart. It was rich through the mids, sweet in the highs and aggressive without being sharp. I modified the model's sweep, resonant peak and output with the EX-7's three controls, resulting in fascinating wah tones like I've never heard from a mechanical wah pedal. (Based on my experience with this model alone, I hope DigiTech will add a Wah Factory pedal to its X-Series in the near future.)

Adding the TS-9 or DOD 250 overdrive models to the Vox Wah drove my amp harder and exaggerated the wah effect, as the real thing would. In fact, all the distortion models uncannily reproduced the tone, response and feel of the original pedals. The associated cabinet models did not interfere with the sound of my amp's cabinet but rather enhanced certain EQ points in the distortion models.

The DigiTech Whammy model allowed me to shift pitches wildly, and the Space Station's alien chorus of cathedral-esque echoes and synthesized swells were captivating. I also loved how the speed of the Leslie's whoosh didn't immediately change when I pushed the pedal forward or backward; instead, like a real Leslie, the EX-7's virtual motor built up to the desired speed or gradually broke from a fast to slow spin.

THE BOTTOM LINE

THE DIGITECH EX-7 Expression Factory models seven of the most well-liked expression effects, seven of the most commonly used overdrive/distortion pedals and widely varying cabinet models. The models are classic, the controls allow deep adjustment, and the quality of the expression effects is the best in the digital modeling industry.

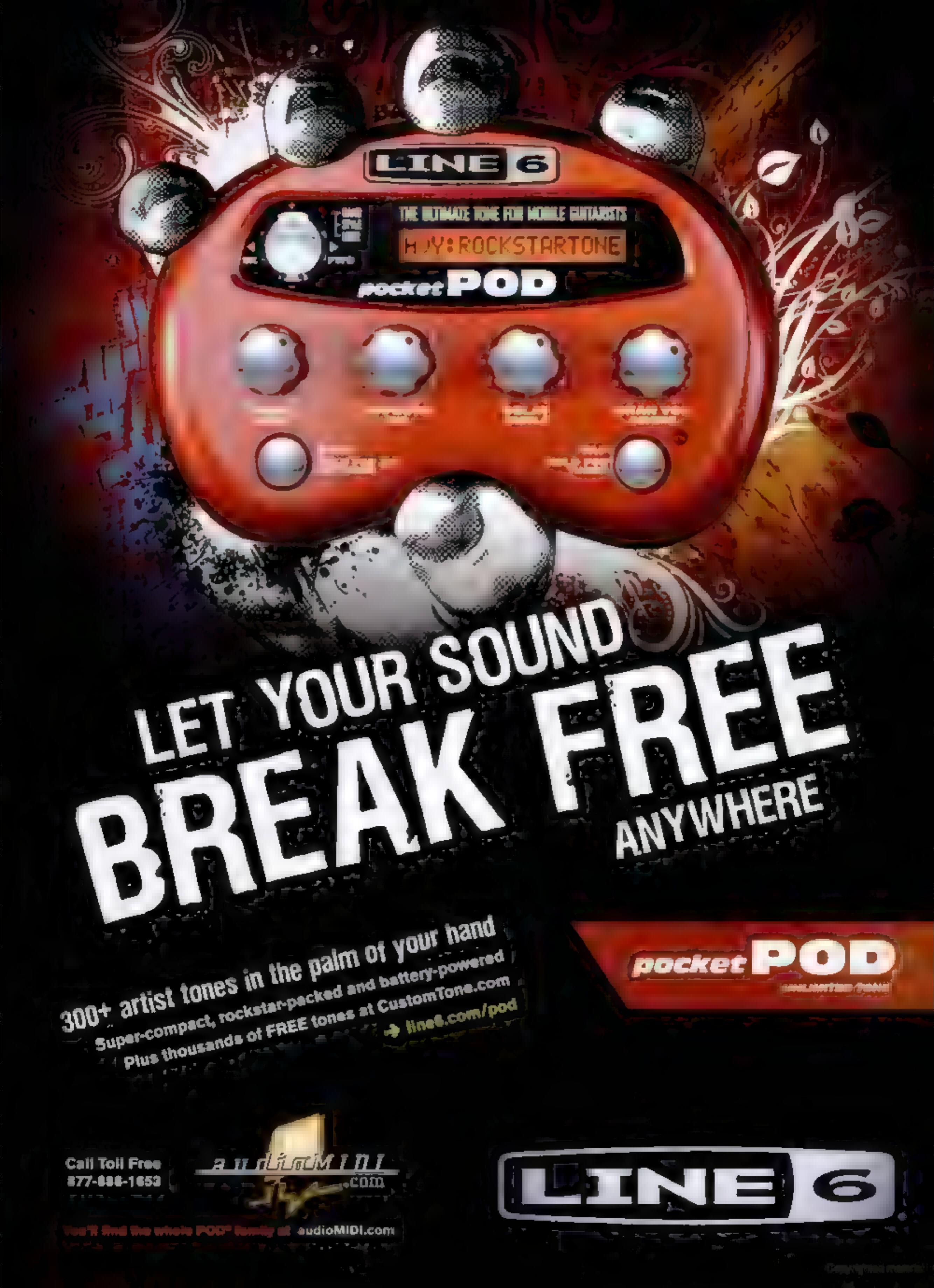


Concentric pots let you simultaneously adjust the active expression and distortion effects.



ON DISC

TONE QUALITY	SWITCHING CAN BE COMPLICATED; DISTORTION MODELS CAN'T BE USED ON WAH SWIN
✓ NUMBER OF EXPRESSION AND DISTORTION MODELS: EASY ADJUSTMENT	



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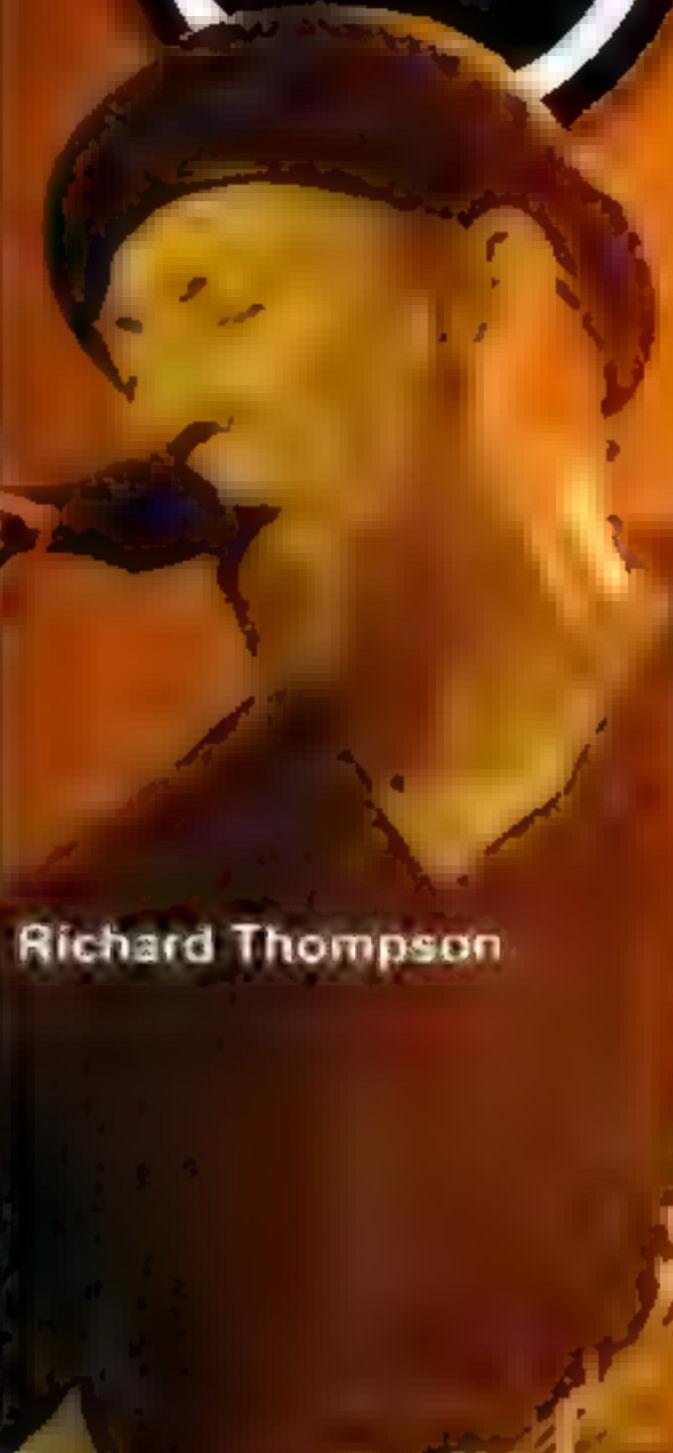
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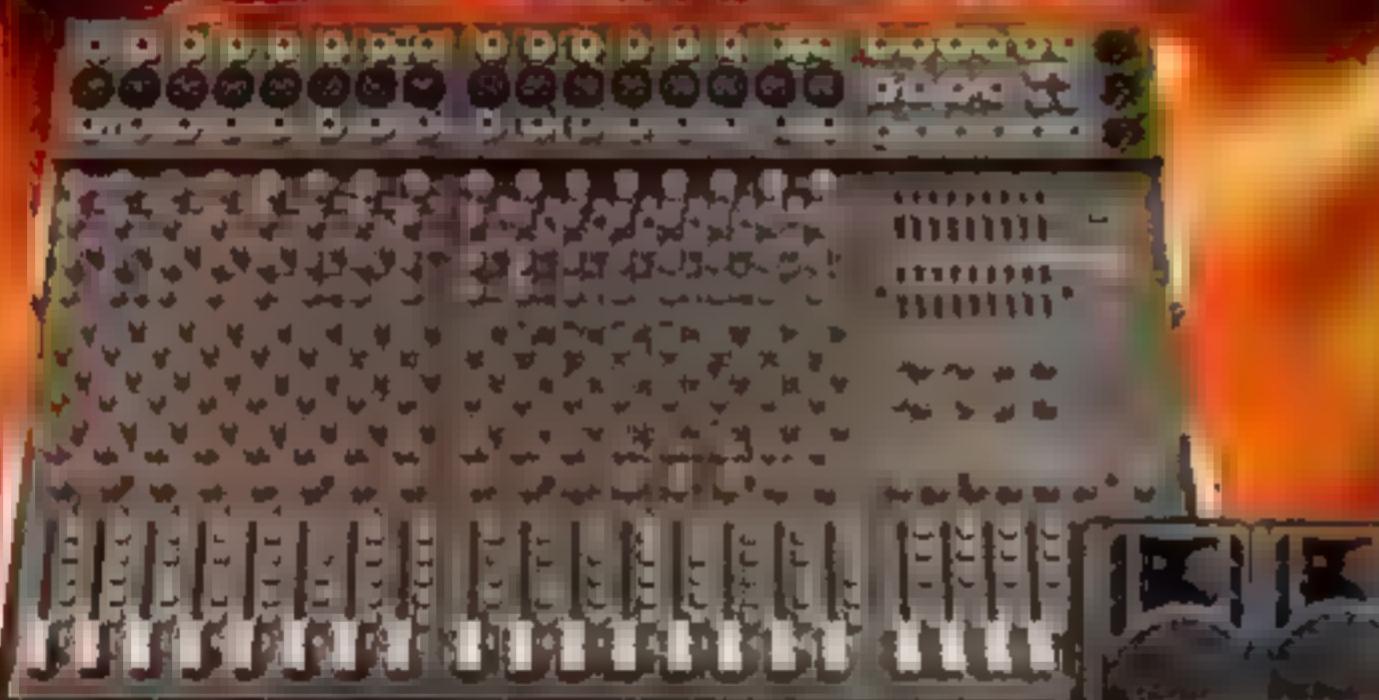


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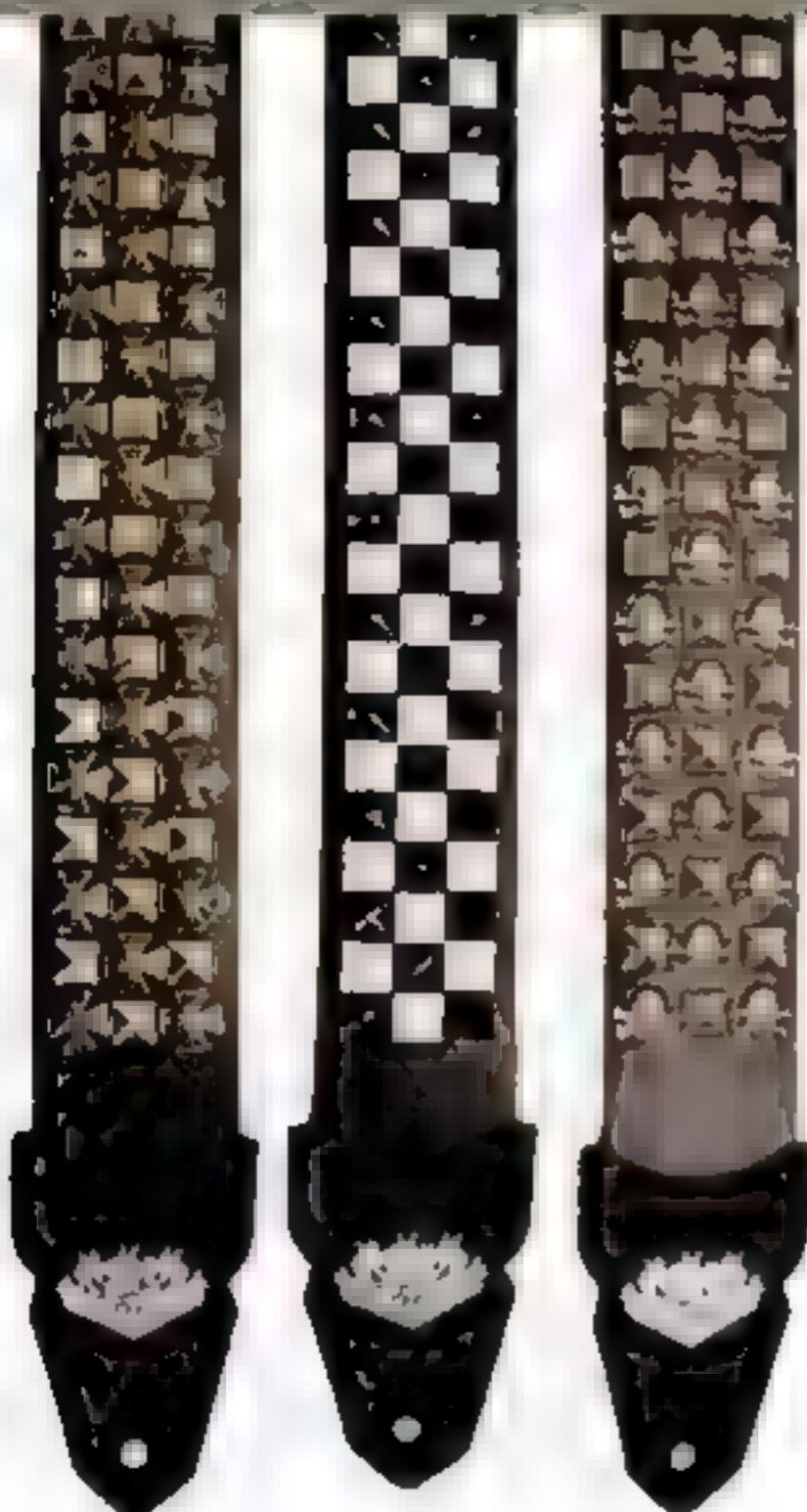
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LM Straps, lmproducts.com



X2 Digital Wireless Digital Axe UHF wireless system

X2's proprietary digital technology provides improved fidelity while the stomp-box style receiver's internal microprocessor eliminates dropouts, interference, "pumping and breathing" and other problems associated with analog wireless technology. The X2's 24-bit digital converters have 110dB of dynamic range, five user-selectable operating frequencies, DigiScan technology that automatically selects an open channel, frequency response down to 10Hz, stereo 1/4-inch output for instrument and full-bandwidth or "tuner-out" applications, and a five-segment LED display for battery status, link status, audio level and channel. The receiver operates on a nine-volt battery or optional AC adapter.

List Price \$499.00

X2 Digital Wireless,
x2digitalwireless.com

Ibanez 20th Anniversary RG550 electric guitar

The Ibanez limited-edition 20th Anniversary RG550XX guitars are adorned with the original 1987 finishes: Road Flare Red, Desert Sun Yellow and Black. The guitars feature a rosewood fretboard, the original Edge tremolo, the original-spec super-thin Wizard necks and the original tilt-plate neck joint. The necks have been made even stronger than the originals with a five-piece maple/bubinga construction. One small difference between the 1987 originals and the 2007 Anniversary models is a special 20th Anniversary control cavity plate. Each model includes a matching finish case, matching finish strap and 20th Anniversary picks. The RG550XX will be limited to 1,987 pieces worldwide, with approximately 1,200 (400 in each finish option) destined for the U.S.

List Price \$1,199.99

Ibanez, ibanez.com



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Available from all music stores including Sam Ash, Dick's, Sweetwater, Monogram, your local Fender dealer and our web site.

www.davapick.com

A collage of various musical instruments, including guitars, drums, keyboards, and a microphone, arranged in a grid-like pattern against a dark background.

An advertisement for the Seymour Duncan SFX-05 Lava Box guitar effects pedal. The pedal is shown against a dark background with glowing orange lava at the bottom. The top left features a white 'XXXXX' logo. The brand name 'Seymour Duncan' is written vertically on the top right. The central part of the pedal has three knobs labeled 'Volume', 'Rate/Bar', and 'Gain'. Below the knobs, the words 'burnin' hot' are written in large, stylized letters, with 'Lava Box' underneath it. At the bottom, there is descriptive text about the pedal's function as a Mosfet distortion and a website URL.

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Fender

Premium Electric Instrument Cables

Fender's new Premium instrument cables are engineered using state-of-the-art conductive materials, modern cabling methods and sonic fidelity to create individually voiced cables for acoustic/electric, standard electric and electric bass guitars. The Premium line consists of the Gold and Platinum series. The Platinum Series features DCA cable architecture, proprietary die-cast ends with Switchcraft plugs and nylon overbraiding for tangle-free performance. The Gold Series has the same DCA cable architecture, proprietary molded ends and a durable PVC jacket. Fender Premium Instrument cables are made with 99.99 percent-purity Oxygen Free Copper (OFC) conductors for clarity and natural-sounding tone and are double shielded to provide maximum isolation from electromagnetic and radio frequency interference.

List Price: Gold, \$49.99; Platinum, \$89.99

Fender Musical Instruments Corporation, fender.com



Santa Cruz Light Wells, Inc.

Light Pick Metronome Series

The Light Pick is a metronome and guitar pick in one. Its three operation modes and light displays give you visual feedback that indicates tempo and beats per minute. In Blink Mode, the lights flash according to the tempo that you set. Metronome Mode is used to set the tempo and number of beats per measure, with the lights flashing accordingly. Hold Mode holds the configured setting in memory and turns off once the pick is set down.

List Price: \$29.95

Santa Cruz Light Wells, Inc., scw.net



Vox

Valvetronix Extreme Lead (XL) Series high-gain modeling amplifiers

The XL Series high-gain amplifiers are designed and voiced for hard rock and heavy metal and deliver the most aggressive Vox tones to date. The line comprises four combos: the 1x10 15-watt AD15VT-XL, the 1x12 30-watt AD30VT-XL, the 2x12 50-watt AD50VT2-XL and the 1x12 100-watt AD100VT-XL. The XL amplifiers feature amp models from the acclaimed "Chrome" Valvetronix Series that have been modified and "hot-rodded" for the high-gain player. Eleven models are provided, including classic vintage amps of the past, modern high-end amps and tube heads known for their high gain. The XL Series incorporates Vox's patented 12AX7 Valve Reactor circuitry for true tube-powered amp sound and feel. In addition, the 15- and 30-watt models feature upgraded speakers designed to handle the high-gain levels of these amplifiers.

List Prices: AD15VT-XL, \$330.00; AD30VT-XL, \$430.00; AD50VT2-XL, \$670.00; AD100VT-XL, \$840.00

Vox Amplification USA, voxamps.com



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SPACE TONE CONTINUUM

Swart Super Space Tone 30 head and 2x12 cabinet

BY TERRY BUDDINGH

FOR MICHAEL SWART, amp design is an ongoing evolution. "Each new design builds upon, and is an extension of, my previous designs," says Swart. Like most boutique amp builders, Swart started out small. Introduced four years ago, his first amp model, the aptly named Space Tone 6V6se, established the basic blueprint for his subsequent designs. Based on Fender's late-Fifties tweed Princeton, it's a compact combo with just two controls (volume and tone) and a single 6V6 output tube.

Responding to requests for more power and extra features, Swart raised the stakes with his second design, the Atomic Space Tone, by designing it on a pair of 6V6 output tubes and adding reverb and tremolo. Now comes the Super Space Tone 30, a vintage-styled amp with

matching cabinet that takes Swart's designs to their next evolutionary step.

FEATURES

THE SUPER SPACE TONE 30 retains his previous amps' simple single-tone control preamp, but it jacks up the power with four cathode-biased 6V6s. (Alternately, the amp can run on a pair of EL34s.) It also has an additional gain stage before the main Princeton-style preamp, and thus extra stage's output gain can be selected via the Hi/Lo switch (Hi mode adds 10dB of gain; Lo mode is unity gain). With extra gain on tap and the EL34 option, the Super Space Tone 30 can stretch farther from its tweed roots than its predecessors—from burnished tweed to Brit grind. Thanks in a large part to the pair of Celestion G12M Greenback speakers enclosed in its matching cabinet, the amp can cover tones from both sides of the pond equally well.

Beneath its swingin' space-age aesthetics, the Super Space Tone 30 is among the best-built amps on the boutique scene. Its turret-style component board is loaded with quality electronics, and all the wiring is carefully and neatly dressed. The gloss-black powder-coated finish on the welded aluminum chassis complements the gloss-black

Hevboer output transformer and top-mounted can-style electrolytic capacitors. Swart's keen eye for style clearly extends beyond the amp's exterior; inside and out, this is one of the coolest-looking amps around.

PERFORMANCE

THE SUPER SPACE TONE 30's two input jacks function like those on a typical tweed

A pair of Celestion G12M Greenbacks give the amp's tweed-derived circuitry some extra Brit-toned bite.



SWART SUPER SPACE TONE 30 HEAD & 2X12 CABINET

LIST PRICE: \$1,549.00; 2x12 cabinet, \$1,299.00

Amplifiers Company, swartamps.com

POWER OUTPUT: 30–35 watts, depending on output tube type

CONTROLS: One

INPUTS: Hi and Lo

FEATURES: All-tube, cathode-biased output

Hevboer output transfor-

mers; Sprague and Tube Amp Doctor electrolytic capacitors; Mallory 150

µF bypass capacitors; CCE pots; carbon-comp resistors;

ceramic tube sockets; Hevboer

transformers

CONTROLS: Volume,

Hi/Lo gain switch, Tone,

Master Volume, Space

(reverb), and Tremolo

SPEAKER CABINET:

Ginger-jointed pine,

open back, with black

THREE TUBE SLOTS:

Three 12AX7 ECC83S/12AX7

tubes (preamp, tremolo

and phase-splitter).

One 12DW7 ECC83/12DW7

output tube. Also accepts

two EL34s, one 10GZ345

TWO-BUTTON

ROOTSWITCH: Space

(reverb) and Tremolo

SPACER CABINET:

Ginger-jointed pine,

open back, with black

TWO TUBE SLOTS:

Two 12AX7 ECC83/12AX7

tubes (phase inverter).

One 12DW7 ECC83/12DW7

output tube. Also accepts

two EL34s, one 10GZ345

POWER HANDWATTING:

50 watts

or blackface Fender amp: the Lo input simply attenuates the input level more than the Hi input. Plugging a Strat into the Lo input, with the gain switch set to Lo, the master volume set high, and with the amp loaded with 6V6s, the Super Space Tone 30 gushed with some of the richest and warmest clean tones I've heard, with tons of headroom, too. Think of two Fender tweed Deluxes side by side and you'll start to get the picture. Then, imagine how a pair of Celestion G12M Greenbacks in a resonant pine cabinet would enhance the 6V6's inherently thick texture with some extra midrange texture and stringy detail.

Turning the tone knob counterclockwise emphasized the characteristic dark and burnished tweed voice, a tone that engulfed each note with a rich thickness that begged for some uptown jazzy Wes Montgomery octave excursions. Cranking the tone knob in the other direction encouraged some finger-lickin' chicken-pickin' sweetness. The Swart's reverb reminded me of a vintage Ampeg's: it was smoother and richer than what you get with a typical blackface Fender. The output-tube-modulating tremolo circuit imparted a pleasing plumpness to its undulations, as well.

After I'd swapped out the 6V6s for a pair of EL34s and inserted my guitar in the Hi input, the tone began to crunch and grind as I pushed up the volume. While the amp adopted a stronger British accent with the EL34s, its robust midrange was more reminiscent of a vintage Orange head than a classic Marshall tone—which should not be too surprising, considering that the Super Space Tone 30's phase-inverter circuit is more like Orange's.

THE BOTTOM LINE

THE NAME MAY BE NEW to most folks, but from the carefully packed custom slapping cartons to the meticulous lead dress of every wire, it's clear that Swart is serious about becoming a major player in the boutique amp battlefield. These hip designs are not only built with an eye for style but also fine-tuned for gorgeous tone. ■

SWART SUPER SPACE TONE 30 HEAD & 2X12 CABINET
\$1,549.00; \$1,299.00

AMPLIFIERS COMPANY
swartamps.com

POWER: 30–35 watts

INPUTS: Hi and Lo

OUTPUT TUBES: 6V6s (can be replaced with EL34s)

PREAMP TUBES: Three 12AX7 ECC83/12AX7

POWER TUBE: 12DW7 ECC83/12DW7

SWITCHES: Master Volume, Space (reverb), Tremolo, Two-Button Rootswitch

CONTROLS: Volume, Hi/Lo Gain, Tone, Master Volume, Space (reverb), Tremolo, Two-Button Rootswitch

PIECES: Cabinet, Head

WEIGHT: 30 lbs

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Value: ★★★★ 10

Overall: ★★★★ 10

Mike Adams from Georgia

Experience: I own it

Background: 34 Years Musician

Style of Music: Rock, Alternative, Blues

Aug 16, 2005 - Excellent value! Priced very low in my opinion, if you consider how much guitar lessons can cost, and how many you would need to cover this material. You can never know too much, so this fills in a lot of blanks with me and took me to the next level of playing.

This man not only sells you a product but stands behind it and will answer questions you may have with it! Very cool! If you are serious about guitar, then you must have this!!! It's not a witches brew that you drink to become a good guitar player. It is a serious learning aid/tool. Practice makes perfect but only if you are practicing the right way.



A reviewer, September 27, 2005, ★★★★★

Best Guitar Book Ever

This book will give you a better understanding of the guitar quicker than any other book - the CAGED approach (unique to the guitar) will help you not just learn specific chords and scales but how to form chords/scales all along the fretboard in all keys, quickly. Your understanding of the guitar will likely be far ahead of your ability to play the guitar, but what a nice position to be in!

Also recommended: Fretboard Logic III is the next step and just as good.



amazon.com

★★★★★ The Best There Is!,
Reviewer: Spyder "Art Bushkin"
March 31, 2003 (Vienna, VA USA)
This series is the "must read" for
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over 50 guitar books, and this
series is the one to buy, if you're
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Human Base BaseX.oc5 five-string bass

BY ED FRIEDLAND

HUMAN BASE IS well known throughout Europe for its high-end bass guitars, but the company's hand-built construction limits production to around 60 instruments a year, effectively making Human Base basses an unknown entity in the United States. To crack the American market, the company has introduced the BaseX.oc5, a line of affordable basses that use Asian-crafted parts coupled with top-shelf German components. Hand assembled in California, these instruments are the result of a truly global bass experience.

FEATURES

The BaseX.oc5 has a body made of ash, a wood prized not only for its beautiful, open grain but also for its superior low-frequency response and crisp highs. To allow the wood to resonate more freely, the body is given a thin open-pore matte finish. The 24-fret, three-piece hard rock maple neck extends deeply into the back of the instrument and is firmly attached with six counter-sunk bolts, to create great sonic coupling between neck and body and a rock-solid feel.

That stability translates into a killer B string, something not easily achieved at the instrument's 34-inch scale. The 3/4-inch string spacing at the bridge is wide enough for accurate slapping, yet comfortable for string crossing. The neck tapers to 1 3/4 inches at the nut, about the same width as on the P-Bass. Adding to the instrument's high-class vibe is a zero fret, which gives the open strings the same tonal characteristic of fingered notes.

As nice as these features are, they can be found on many instruments. The big story with the BaseX.oc5 is the introduction of German-made Delano pickups and Glockenklang electronics as standard equipment. While these high-end components are a rarity in the States, European bassists know they perform like a well-engineered roadster doing 120mph on the Autobahn. With their giant exposed pole pieces, the ferrite-magnet Delanos look similar to the Music Man humbucker, and as you might expect, they have a beefy basic tone with a lot of top-end zing.

The three-band Glockenklang preamp allows +/−14dB@40Hz, +/−9dB@550Hz and an astounding +/−18dB@18kHz. A blend pot offers

a smooth, consistent taper between the two pickups, allowing for a wider range of tonal variation. The Glock is also extremely transparent; with the controls set flat, there is virtually no difference in tone between active and passive modes. As an extra bonus, in passive mode (activated by the volume knob's push/pull pot) the treble control acts as a simple high-frequency roll-off.

PERFORMANCE

The BaseX.oc5 has a fast, slim neck profile that feels immediately comfortable under the hand and a 15-inch radius that feels fairly flat. At 10 pounds, this is as heavy a bass as I'd care to play on a long gig, but the extended top horn balances the instrument well.

In passive mode, the BaseX.oc5 has a natural midrange punch and speaks fast. The neck humbucker sits close to the standard J-Bass position (roughly 6 1/2 inches from the bridge), and with this pickup soloed, it's possible to achieve a chunky, Fender-ish tone, with a crisp modern edge. The bridge pickup is capable of dishing out classic Music Man sting, but combine it with the massive low end from the Glock preamp and you can easily drive the bus from back there. One feature I'd like to see is a coil tap for single-coil operation. It's something found on many double-humbucker instruments, and it's a welcome option. My only complaint is with upper-fret access: a 24-fret neck should give you clear access to the very top note, but due to the shallow lower cutaway, you can reach only to the 22nd fret with ease.

The BaseX.oc5 has an aggressive tone that pushes it to the forefront. It might be too modern sounding for the flannel-shirt-and-cowboy-hat crowd, but for music with a harder edge, it's a perfect match.

THE BOTTOM LINE

The BaseX.oc5 offers sleek, sexy Euro-style and function at an affordable price. The high-end electronics are a tone-sculptor's delight, and the instrument's naturally present voice will find its place in the mix. ■

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CLARITY CHASING RIDE
UNDER TWO GRAND

NO SINGLE-COIL
OPTION; POOR ACCESS
TO THE HIGHEST NOTES

4	HUMAN BASE BASELINE FIVE-STRING BASS
LIST PRICE \$1,700.00	
MADE IN:	Human Base USA.
BODY MATERIAL:	Swamp ash
NECK MATERIAL:	Maple, bolt-on
FINGERBOARD:	Rosewood
SCALE LENGTH:	34
FRETTS:	24 medium jumbo, nickel silver
NECK POSITION:	Delano humbucker
BRIDGE POSITION:	Delano humbucker
PREAMP:	Three-band Glockenklang preamp (activated by Volume control push/pull pot)
SWITCHES:	Blender (selects neck or bridge pickup), Bass Cut/Bass, Mid Cut/Solo, Volume, Blend
FINISHES:	Four finish options

ON DISC

A lightly applied open-pore finish lets the Swamp Ash body's resonance shine through.

The Glockenklang preamp is dead quiet, yet powerful—a perfect match for the Delano pickups.



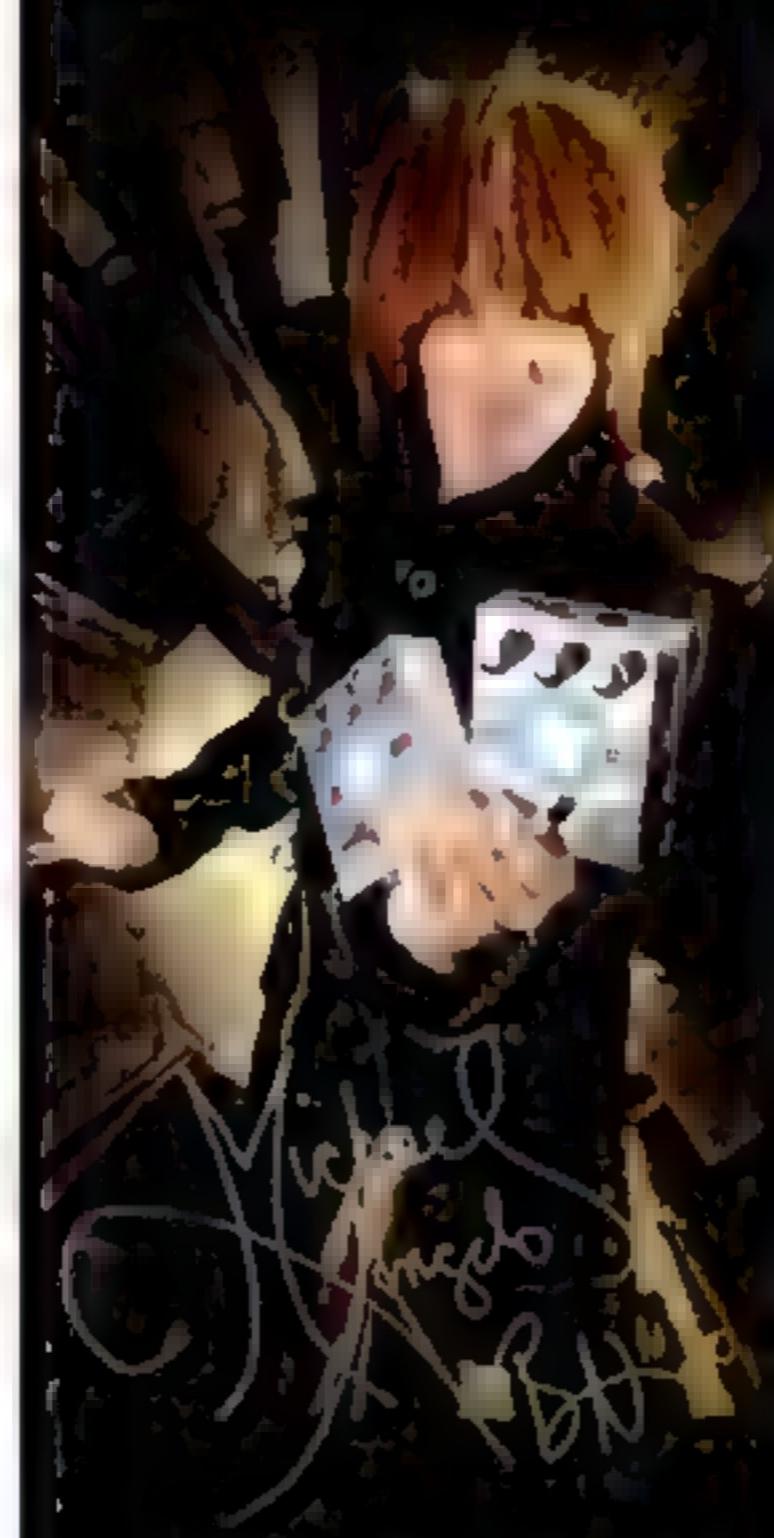
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BLUE RIBBON AMP

Hartke AC150 Acoustic Ribbon Amplifier



BY CHRIS GILL

LARRY HARTKE'S PRODUCTS always stand out from the crowd, but what else would you expect from an individual who advertises in the New Jersey legends-and-hauntings magazine *Weird N.J.* and prints his personal cell phone number in the ads? So when Hartke's company announced that it was offering an acoustic guitar amp, you knew it wasn't going to be a run-of-the-mill product.

The Hartke AC150 Acoustic Ribbon Amplifier is the only acoustic guitar/instrument combo that features a high-frequency ribbon transducer. This unique type of "tweeter" is well known in the audiophile community for its incredibly transparent sound, fast response, low distortion and high efficiency, but until now it's only been found on studio monitors (like Samson's Rubicon 6a). With the goal of making an amp that accurately reproduces the sound of your instrument—only louder—Hartke designed the AC150 to function like a mini-high-end sound system, but the company also added useful features such as built-in digital effects and flexible EQ, to satisfy the needs of performers.

FEATURES

THE AC150 BOASTS a 150-watt tri-amped design with separate 50-watt amps powering the two five-inch woofers on the left, the two five-inch woofers on the right and the center-mounted two-by-four-inch high-frequency ribbon transducer. The woofers operate in stereo with the built-in digital effects and stereo effect loop, but the amp's inputs are not stereo (and it's not like many of us have a stereo pickup system on our acoustic-electrics, anyway). The amp is housed in Hartke's signature, precision-tuned Kickback enclosure, which tilts the speakers upward, like a stage monitor, and disperses the sound nicely, even in large rooms.

Two separate channels are provided. Channel one has 1/4-inch inputs for passive (piezo) or active acoustic guitar pickups, and channel two has an XLR input for a microphone or low-impedance device and dual RCA line inputs for connecting a CD player, iPod, drum machine or similar item. Controls on channel one are gain, bass and treble and EFX on/off, with switches for phase in/out. Channel two features a gain control and EFX on/off switch. Controls shared by both channels in-

HARTKE AC150
ACOUSTIC RIBBON
AMPLIFIER

LIST PRICE \$779.99

MANUFACTURER:

Hartke Systems,
samsontech.com

OUTPUT: 150 watts,
tri-amped

SPRINGER: One two-
by-four-inch ribbon
transducer, four five-
inch woofers

CHANNEL 1: Active and
passive 1/4-inch inputs,
Gain, Bass and Treble
controls, Phase and EFX
switches

CHANNEL 2: XLR (mic)
and line (2xRCA) inputs,
Gain control, EFX switch

BOTH: Notch-filter
Frequency and Depth
controls, five-band
graphic EQ (100Hz,
315Hz, 1kHz, 3.5kHz and
10kHz) with +/- 2dB
sliders, EFX Level, EFX
Select and Volume

FOOTSWITCH:
Footswitch jack (effects on/off),
Pre/Post switch, Left
and Right XLR outputs,
Stereo/Mono switch,
Preamp output, Left and
Right amp input

clude a notch filter with frequency and depth controls, a five-band graphic EQ, effect level, effect select (which means that channel one and two share the same effect setting) and volume.

At 150 watts, the AC150 can pump out impressive volume. Thankfully, the phase switch, notch filter and graphic EQ make it easy to dial out the inevitable feedback you'll encounter when playing at maximum volume, yet retain warm, natural tone. The graphic EQ provides 12dB of boost or cut at 100Hz, 315Hz, 1kHz, 3.5kHz and 10kHz—a great range of useful frequencies for acoustic guitar.

The built-in digital effect processor is a welcome addition, offering a selection of 100 24-bit stereo effects arranged in 10 categories: Hall and Plate reverb, Chorus, Spring reverb, Echo, Echo2, Tape delay, Multi EFX, Vocal and Performance. Acoustic performers will find most of the effects to their liking, although a few of the Performance effects get pretty out there and are better for the more experimental-minded players among us.

PERFORMANCE

ABOUT THE SIZE of a standard stage monitor and surprisingly light, the AC150 packs an incredible punch for such a diminutive package, and its output is loud enough to shake the rafters of even the largest coffeehouse. The amp is also suitable for use on bigger

stages with loud rock bands; thanks to its balanced XLR direct outputs, the AC150 can be mainlined to a large house sound system while you use the amp as your floor monitor.

Hartke definitely met its goal to provide natural sound: the AC150 delivers all the warmth, resonance and depth that acoustic players love and desire. Piezo pickups can sound extremely harsh through many acoustic guitar amps, as their percussive transients cause normal tweeters to distort and emphasize highs excessively. However, the AC150's ribbon transducer tames the unruly tendencies of piezos to produce much more appealing tones. Kick in some stereo effects, and suddenly it feels like you are inside the guitar's resonant chamber surrounding by big, warm strings.

THE BOTTOM LINE

THESE DAYS, THERE are plenty of acoustic guitar amps to choose from, so Hartke was wise to introduce a product that is unique and outperforms other acoustic amps in its price range. With excellent sound quality, flexible EQ, feedback prevention features and impressive digital effects, the AC150 is a great value for any acoustic musician in need of an amp. ■

GREAT VALUE, CLEAN
ACCURATE SOUND,
BUILT-IN EFFECTS

EFFECTS NOT
PROGRAMMABLE

Digital effects can
make your guitar
sound like you're
playing in the
Grand Canyon or
soaring into space.



section helps
you dial away
nasty feedback.

The 2x4-inch
ribbon trans-
ducer tweeter
produces warm,
crystal-clear
highs.

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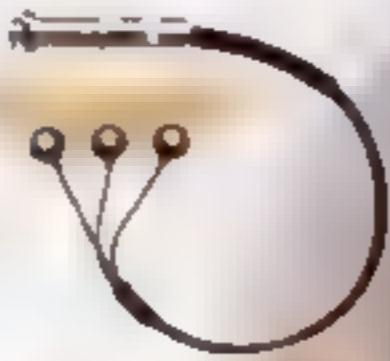
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Dan Frechette

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PURE Pickup POWER



GOOD AND BROKE

Tech guru Matt Bruck explains how to break in new speakers for optimum sound and performance.

THIS MONTH'S Tech Education CD-ROM video looks at truss rods and their proper adjustment. Many players are unaware of the purpose and proper maintenance of truss rods. In the segment, Clif Ellis and I explain the concept and purpose behind truss rods and provide a general overview of their maintenance. The latter part of the segment explains that not all truss rods are accessed and adjusted in the same way on all guitars. I hope you find it helpful and informative. Thanks for watching!

* * * *

I just put in a set of Eminence Texas Heat 12-inch speakers in my cabinet and a friend asked if I broke them in. Is there any break-in period for new speakers, and if so, what is the correct way to break them in?

—BW

Yes, speakers do go through a break-in period, and it is typically beneficial to their sound and performance. Speakers tend to sound harsh and stiff when new. Over time, through normal use, these qualities dissipate, with results that are pleasing to our ears and hands.

When I was touring in 2004, we started out with brand-new speakers. We were playing five shows a week, and each show lasted roughly two hours. After about four or five weeks, the speakers had broken in nicely, and their sound and response were improved and typical of the qualities we are accustomed to.

Based on this experience, I'd say that you'll need about 50 hours of playing time to properly break in a speaker. Some guitarists play music CDs through their speakers for hours at a time in an attempt to break them in faster. I don't agree with this method. After all, we play guitars, not CDs, through our speakers. For that matter, I think speakers break in according to your style of playing. While it may take longer, I don't think there are any alternatives except to play through them as you would normally.

* * * *

I have a Fender Blues Junior. I use a Y cable to split its signal between the amp's eight-ohm 12-inch speaker and an eight-ohm 12-inch. Will this hurt the amp? Also, can I take out one of its two power tubes to make it "half power"?

—Peter, New York, NY

I do not recommend either of these actions. By using the Y cable in this way, the load impedance will go from eight ohms to four ohms, resulting in a mismatch between the amp and speakers. The sound will not be optimal, and you'll wear out the tubes faster.

As for pulling one of the tubes—do not do this under any circumstances! The power amp is a push-pull circuit and needs both tubes to function as it was designed to. Typically, power reductions are achieved through the amp's bias and power supply circuitry. If you pull one tube, the amp's power will be dumped onto the one tube. The output transformer will oversaturate, and the amp will hum like a motherfucker—not to mention that the tube will probably fry faster than putting a match to gasoline. Take my advice: don't do it.

* * * *

I am relocating 3,300 miles and wonder if I should remove the tubes from my Marshall TSL100 and a Fender Twin reissue. I ordered the TSL online, and the tubes were installed when I received it. I've never replaced them and have never had a problem with the amp.

—P. Francis, Colorado Springs, CO

Removing tubes for transport is a matter of choice. I've seen people ship amps without taking the tubes out. Most of the time, the tubes fare just fine, although I have seen tubes damaged in transit. If it were up to me, I'd leave the tubes in the amps. From my experience, the odds are in their favor.

If you choose to remove the tubes, make sure that you know how to remove and install them properly. Last month's CD-ROM segment explains and demonstrates exactly how to do this.

* * * *

I just bought a Fender Twin Reverb '65 reissue in the U.S. I live in Belgium, and as you know, the voltage here is 220 volts (versus 110 volts in the States). The amp is not an export model, so it has no voltage selector switch. As I see it, I could have a qual-

fied tech replace the internal transformer, or I could use an external voltage converter. I'm not sure if replacing the transformer is difficult or expensive or if other parts need to be replaced as well. Using a converter would mean I could keep the amp's original parts intact, but I'd have to carry the converter everywhere I play. What do American bands use when they tour in Europe?

—Nick De Molder, Belgium

Fender Blues Junior



A transformer is the heart and soul of an amplifier's sound and personality. For these reasons, I suggest you do not replace the transformer, since doing this would, in all likelihood, change the amp's character. Instead, use an external voltage transformer. These are available at electronic supply stores.

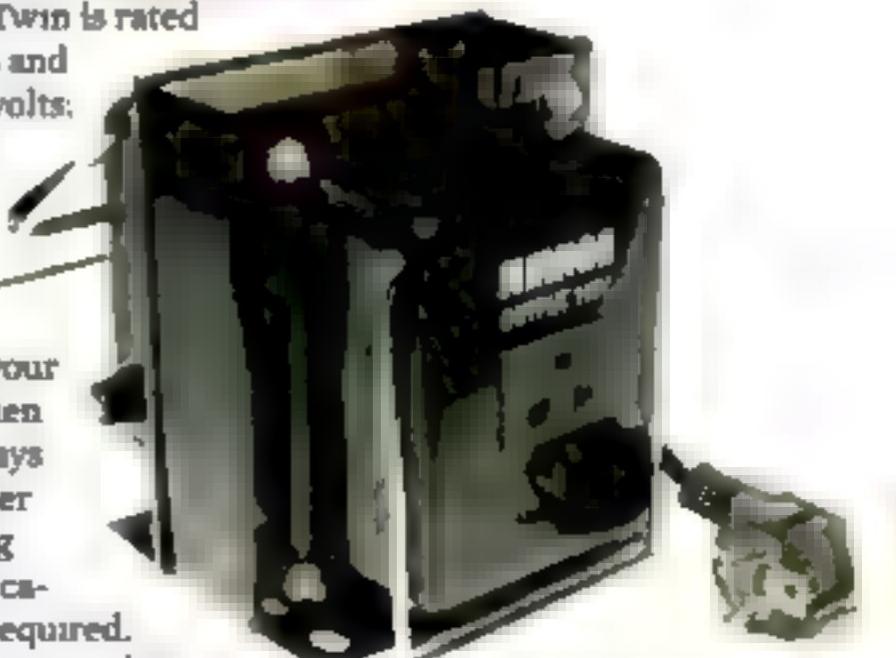
By choosing this route, you will retain the sound and personality of the amp while you facilitate the proper operational voltage. Make sure that the conversion transformer is beefy enough to handle the job. For the Fender Twin, I suggest a transformer that has a minimum handling capacity of 500 watts. The formula used to determine this is the equipment's amperage (or amp rating) multiplied by the input voltage. The Twin is rated for four amps and requires 120 volts: $4 \times 120 = 480$ watts—the minimum handling capacity required for your amplifier. When in doubt, always opt for a higher wattage rating (i.e. handling capacity) than required.

To answer to your last question, it's common practice for sound and PA companies to carry voltage transformers that step down the voltage for the entire backline from 220 to 110 volts. ■



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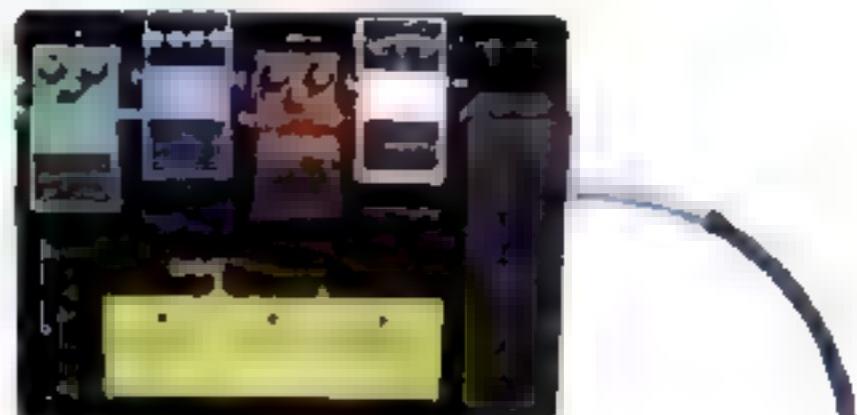
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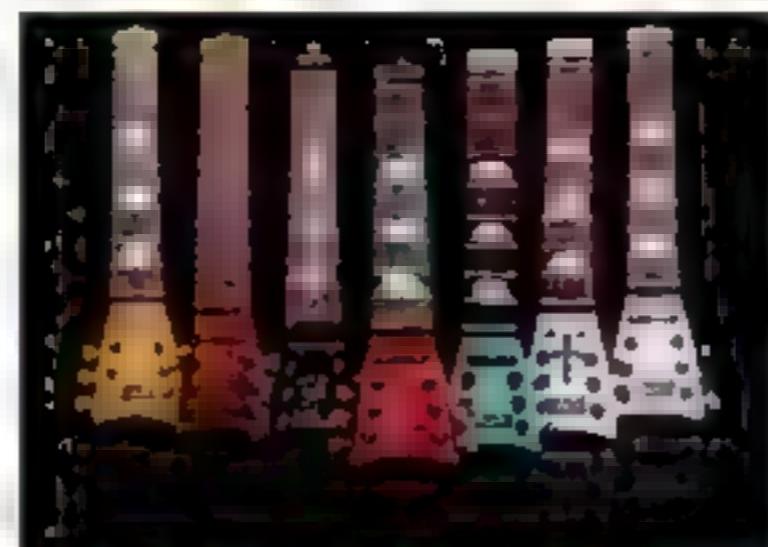
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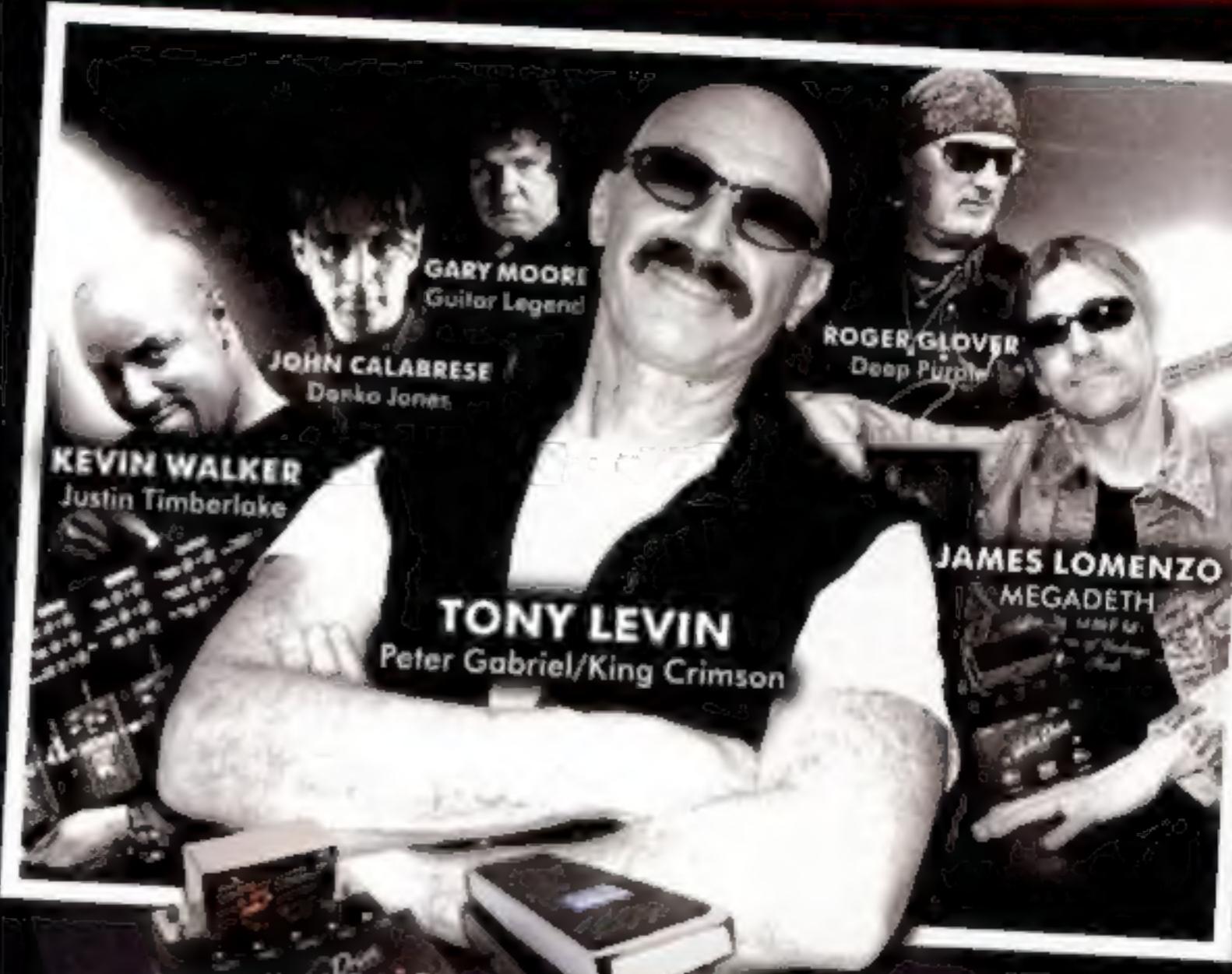
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PASSION, NOT WARFARE

Steve Vai takes us on a voyeuristic tour of his fully loaded rig.

By NICK BOWCOTT

» DESIGN PHILOSOPHY "I strive for complex simplicity," explains shred supernova Steve Vai. "My ultimate goal is to have a practical and user-friendly rig that I know is going to sound a particular way whenever I hit a button." To this end, his pedal board layout is both practical and user friendly, despite the possibility that his signal path might remind you of a puzzle from the back of a kid's cereal box.

Vai's main backline consists of a pair of his Signature Series Carvin VL100 Legacy half stacks running in stereo, with a Fender Dual Pro combo stationed between two Signature Legacy C412T 4x12 angled cabs. As you can

see, his gargantuan pedal board sits in front of a custom Carvin 3x12 monitor. Like his C412T cabs, this custom-built wedge is loaded with Celestion Vintage 30 speakers and delivers an exact sonic mirror image of his backline sound.

» CONTROL ISSUES Vai does his own switching via his two-tiered pedal board, which is loaded with no fewer than 10 things for him to stomp on, including a TC Electronics G-System multi-effect processor. "The G-System is very reliable and bulletproof," says Vai. "It is also extremely practical in the sense that you don't need a rack."

He uses a volume pedal to blend the Fender Pro combo signal with his main Carvin Legacy stereo sound, something he does "probably 50 percent of the

time. It's a clean alternative that adds body to the mix without any fuss."

Plus, if he wants to add an edge to the Fender's sound, all he has to do is step on his Boss DS-1 Distortion, which is in the signal path that feeds the combo.

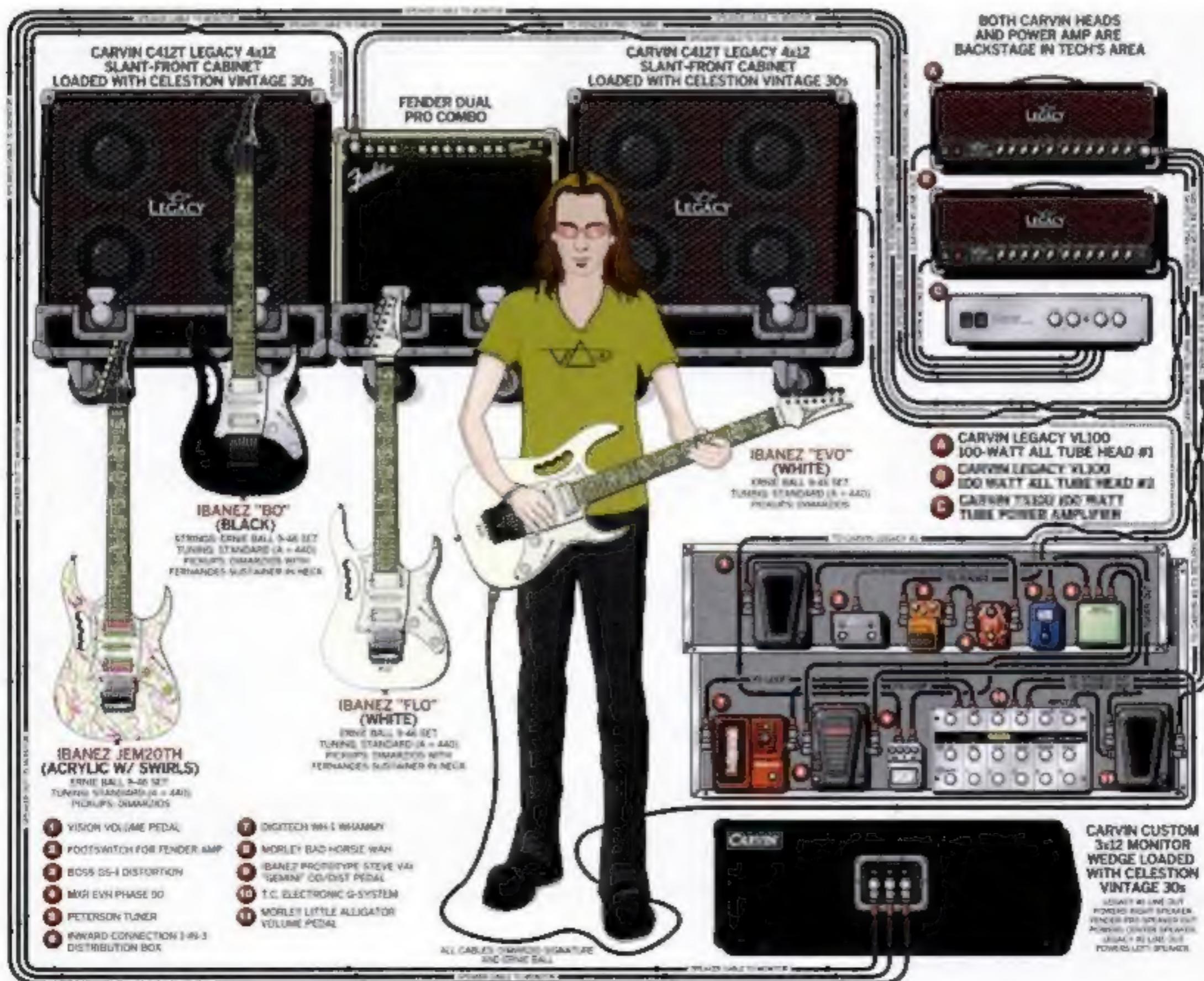
» FAVORITE PIECE OF GEAR "My fan," Vai replies, referring to the electrical variety. "It keeps the hair out of my eyes and keeps me relatively sweat free, so my fingers aren't slipping all over the place. And hey...it's cool."

» SECRET WEAPON "Quirky and somewhat eccentric ideas, executed with a fierce sense of confidence. If you look closely, these things are no secret. And I don't play with weapons." ■

Special thanks to Steve's guitar tech, Paul Chavez, for his invaluable assistance.



**IF YOU
LOOK
CLOSELY,
THESE
THINGS
ARE NO
SECRET.**





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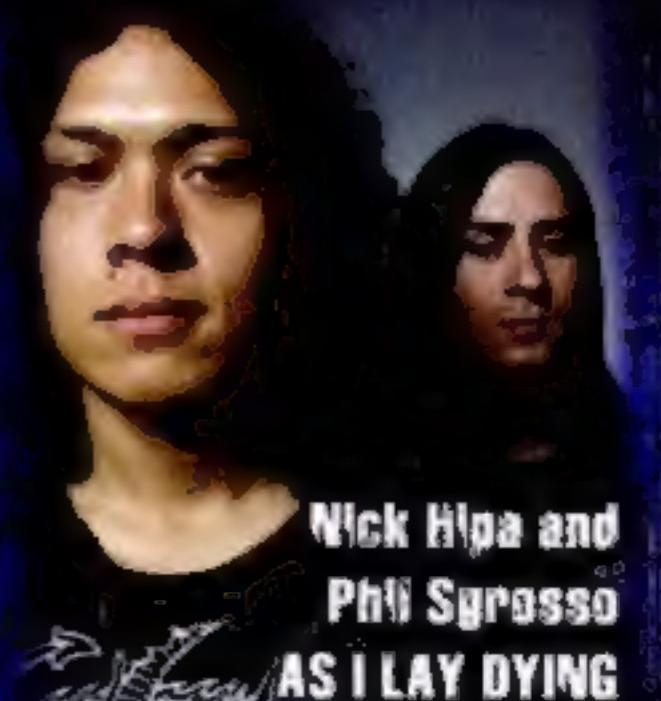


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